Millinery Number

VOGUE

Sept. 15-1919
Price 35 cts.



The Vogue Company
CONDÉ NAST, *Publisher*



Kenyon
Weatherproofs

KENYON WEATHERPROOFS for men and women are comparatively inexpensive, made in various weights to suit climatic conditions, and are absolutely dependable.

Conforming to the latest trend of fashion, the qualities of fabrics used are carefully selected to produce the greatest satisfaction to the wearer.

No one article in your wardrobe is quite so useful, or appropriate for so many occasions.

On sale everywhere in the United States and Canada, Kenyon Weatherproofs are recognized, not only by the label "C. Kenyon Company—Makers, N. Y.", but by an undefinable distinction that each garment carries with it. Style cards and name of local merchant will be mailed on request.

New York:
Fifth Ave Bldg., 23rd St. and Fifth Ave.
(Wholesale only)

C. KENYON COMPANY
NEW YORK

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Congress and Franklin Sts.
(Wholesale only)



Naturally, a goodly number of those who now wear Futurist were won to this delightful garment during the late spring and summer season. But certainly, now that they have found Futurist and know its charm, they will prefer it also through fall and winter. For never was such comfort combined with such exquisite femininity. Futurist undergarments are displayed by all the better stores in a wide array of sheer fabrics to suit the fancy.

FUTURIST

WOMAN'S MODERN UNDERGARMENT

OFFERINGS AT THE BETTER STORES IN THE KNIT UNDERWEAR DEPARTMENTS

Futurist B221 is of Nainsook with washable satin shoulder straps and drawstring



THE FUTURIST COMPANY
310 West Erie Street, Chicago, U.S.A.
New York Office: 130 West 42nd Street
San Francisco Office: 120 Battery Street

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Vol. No. 54, No. 6
Whole No. 1127

The Zenith of Fashion

To enhance the charms of lovely women—this is the enviable achievement that the art of the weaver has wrought in

MALLINSON'S
Silks de Luxe

—the versatile, captivating, quality Silks that lend the coveted individuality to gowns, suits, wraps, skirts and blouses.

Rich and alluringly lovely are these new silk creations:

CHINCHILLA SATIN
pre-eminent for Dresses, Suits and Wraps

DOVEDOWN
the chiffon duvetyn

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a crepy tissue in chameleon effects

PUSSY WILLOW
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INDESTRUCTIBLE VOILE
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(All registered trade mark names)

By the yard in the leading Silk Departments—in apparel at the better Garment Departments and Class Shops.

H. R. MALLINSON & CO., Inc.
"The New Silks First"
Madison Avenue—31st Street—New York



Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

MISSES' FUR-TRIMMED SUITS— NEW IN FASHION AND MATERIALS





55—For the youthful figure the blouse backed coat gives something of nonchalant charm. And here it is in a Misses' suit of navy blue or brown Marcella cloth, a new, suede velour material. Fashion is appeased in high collar of real beaver, and practicality is met by excellence of materials and workmanship.

135.00

57—"Longer skirts and two-thirds length coats," cabled Paris. And here is a suit to prove it, made of Fortuna, a new wool fabric, very rich and silky, and luxuriously trimmed with Hudson Seal fur. Dragon fly blue, Brazilian red or Phaison, the new shade of brown, are the colors.

185.00

59—Something of the verve and adventure of first Winter days when fur feels rich and warm is reflected in this Misses' suit of Peachbloom, a new wool duvetyn fabric of very soft texture; trimmed with real beaver fur. Phaison, the new shade of brown, navy blue, beaver or Brazilian red are the colors.

195.00

MISSES' SUIT SHOP—Second Floor

"That Well Dressed Look"

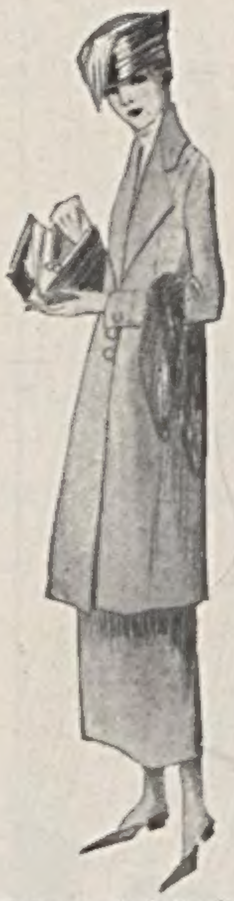


Wooltex Tailor-made Suit –Style 5460

Wooltex
TAILOR–MADES
The H. Black Co.



Wooltex Tailor-made Suit—Style 5450



Wooltex Tailor-made Suit—Style 5480



Wooltex Tailor-made Suit—Style 5430

Wooltex Tailor-Mades

are invariably made from the very best pure woolen fabrics — produced for us by the foremost weavers of the world.

The woman who demands "that well-dressed look" in her tailor-mades may get an idea of Wooltex Tailor-made creations from these four styles.

In *Duvet de Laine*, Navy, Black, Maduro, Brazilian and Beaver (*Style 5460*)—Notice the embroidery at the back just above the waistline—the Wooltex way of obtaining slender lines. Richly embroidered and suitable for afternoon wear. The high standing collar is a new style note.

In *Bayeta*, a very new mixed woolen (*Style 5450*)—General utility and Wooltex quality are emphasized in every tailored line. You will like the smartly cut side panels of the jacket (which are repeated on the skirt) and the tight-fitting sleeves and shoulders.

In *Tinseltone*, Infantry Blue, Heather, Russet, Beaver and Bronze (*Style 5480*)—A study in simplicity. The wide Revers are decidedly new. The front of the jacket extends over the hips, and buttons on to the back panel. The skirt faithfully follows the design of the jacket.

In *Tricotine*, Navy or Black (*Style 5430*)—Slender from the top of its high-standing collar to the hem of its narrow skirt. Straight-back panel, broken at the waistline by the embroidered belt. Vestee is rich velvet, beautifully embroidered.

Wooltex Tailor-mades at $45, $55, $65 up to $175.

When you go to see these new Wooltex Tailor-mades, ask your merchant for that smart little magazine of style news "The Tailored Woman," or it will be mailed on request.



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The H. Black Company

Paris 1913

THE H. BLACK COMPANY Cleveland - New York

BONWIT TELLER & CO.

Paris
19 *Rue d'Antin*

The Specialty Shop of Originations

Philadelphia
13*th and Chestnut Sts.*

FIFTH AVENUE AT 38TH STREET, NEW YORK

Newer Conceptions of Advanced Modes in

BLOUSES of CREAM NET or GEORGETTE CREPE



Blouses that present extreme daintiness and charm, emphasizing new necklines and achieving artistic effects by artfully applied plaited frills or numerous rows of tiny lace ruffles.

IONE—GEORGETTE CREPE BLOUSE in flesh, white, navy or brown, with the new plaited plastron jabot of Georgette falling from pointed neck to waistline; a plaited frill encircles neck and trims turn-back cuffs; tucked back. *14.50*

VERA—GEORGETTE CREPE BLOUSE in bisque, flesh, white, navy or black, with hand fagoted and handdrawn work motifs at front; collar and cuffs of plaited Georgette, cluster tucked back; string-tie of Georgette Crepe. *15.50*

ALINE—GEORGETTE CREPE BLOUSE, button-back model, in flesh, white or bisque; tiny ruffles of cream Valenciennes lace form bib front, encircle neck and trim cuffs; cluster tucked back. *12.50*

Same model as "ALINE" of Cream Net *6.90*

DEA—CREAM NET BLOUSE with ruffling of lace on long roll collar, front of blouse and turn-back cuffs; tucked back, black ribbon bow at neck. *6.90*

ARLIS—CREAM NET BLOUSE with square collar at back, deep V-neck and cuffs finished with a wide plaited net frill edged with lace. *8.50*

The
development of
The Personal Mode
is the prime achievement of the
House Lucile

Hence—
The Lucile Tailormade Suit or Dress
presents — as do Lucile Gowns—
a remarkable smartness
which is at once full of
character — yet
subtly indescribable



Lucile Ltd.
39 West 57th St.
New York

AN OPEN LETTER

to those who have not secured immediate delivery of their new 1920 Haynes cars

By A. G. SEIBERLING, Vice-President and General Manager
The Haynes Automobile Company, Kokomo, Ind., U. S. A.

IT is a matter of great regret to us that thousands of people have been unable to get immediate delivery of the new 1920 Haynes. The fact that we have succeeded in increasing production to the point where we may soon be on a greater delivery basis is encouraging to us. But we feel that an explanation is due all of the good friends of the Haynes who have waited so patiently and so expectantly for their cars.

During the war our plant was converted into one to serve our government. Our engineers and designers went ahead with their work and produced the new 1920 Haynes. Its tremendous appeal at the opening of the year is a matter of history, and orders continued to come from all parts of this country as well as from abroad.

Our dealers have done their best to take care of their patrons. We realize, however, that even when the situation was understood everyone who ordered a new Haynes was more and more anxious to receive it.

We could not "rush" production. Even had it been mechanically possible there remained the fact that no Haynes is allowed to leave our plant until it has satisfied the rigid inspection tests of our engineers and designers.

Each Haynes car must exemplify the four essential factors of character — beauty, strength, power and comfort—before it can go to its future owner. This extra care on our part is a tangible benefit to the owner, but we know how anybody feels about it when he has ordered a fine new car and cannot get it.

But the orders continue to come in. The new 1920 Haynes is actually an advance model. It is what, in ordinary times, would have been expected of this organization next January. Naturally, every time one is driven from a Haynes dealer's establishment it awakens in the mind of every beholder the desire to own one. Thus the orders show no indication of abatement.

We are doubling the capacity of our plant; we have increased our production. Those who have waited have profited, because they are getting Haynes cars which are wonderfully improved.

The new 1920 Haynes, therefore, is a car worth waiting a little while for. Whether it is the seven-passenger touring car, the four-door, four-passenger roadster, the seven-passenger limousine, the seven-passenger sedan or the four-passenger coupé, we know that it comes fully up to the Haynes standard of a car of character.

Our earnest recommendation is that you place your reservation with your Haynes dealer now. You may have to wait a short time before receiving your car, but the value of your investment will more than offset the slight delay.

We have promised your dealer to do our best to fill his orders with the least possible loss of time, and that every car we send him shall measure fully up to the standards created and perfected by the Haynes organization in all the twenty-six years since Elwood Haynes thrilled this country with his invention — America's First Car.

A. G. Seiberling

The Haynes, AMERICA'S FIRST CAR, now exhibited by the government at the Smithsonian Institution, Washington, D. C., was invented, designed and built by Elwood Haynes, in 1893.

1893 — THE HAYNES IS AMERICA'S FIRST CAR — 1919

Jane Marsh
Creations of Individuality



Millinery fashions have their origin in Jane Marsh Models

Ask for a showing of the latest Jane Marsh Models at the more Exclusive Millinery Shops

JANE MARSH CO.
INCORPORATED
MILLINERY
ORIGINATORS
NO. 16 TO 18 EAST 40th STREET
NEW YORK
PARIS 52 RUE RICHER



Ushering in the Fall Season for the Miss

Lord & Taylor models for the Autumn definitely reveal the new silhouette for the smart miss. They are unquestionably authentic interpretations of fashion, distinguished by the smartness and personality that Lord & Taylor so happily blend with moderate prices.

The same force of character that emanates from these conceptions dominates this whole institution—creates for *Lord & Taylor* an ever increasing circle of staunch friends.

Mail orders receive the same courteous and prompt attention that would be shown to you in person.

36—Charming and appropriate for many occasions is this modish frock of navy Tricotine. The coat-blouse is richly embroidered with silk braid and belted with a sash of self material. Vest is of finely tucked ecru embroidered Georgette finished with pearl buttons. Sizes 14 to 18. **$59.50**

37—Smart, individual street and afternoon dress of navy Tricotine. A broad satin sash slips through the front of the blouse to tie at the back in long ends. The stylish little vest is of Tricolette. Sizes 14 to 18. **$39.50**

38—This jauntily youthful sport suit of Golflex Cloth in heather mixture and tasteful mixtures of Brown, Blue and Oxford reflects the very spirit of autumn in every youthfully tailored line. Patch pockets and bone buttons are the only trimming. Sizes 14 to 18. **$35.00**

39—So very distinctive is this frock of navy Tricotine for the College Girl, with its modish skirt daintily tucked. The little vestee, collar and cuffs are of batiste embroidery, lace edged. Self covered buttons form a dainty trimming. Sizes 14 to 18. **$45.00**

Lord & Taylor

38th Street FIFTH AVENUE 39th Street
NEW YORK



To the Wholesale Dress Buyer!

Dresses of Parisian Extraction and American Adoption

APPRECIATING the keen style discrimination of their better customers, exclusive shops everywhere are basing the authenticity of their Parisian dresses for Fall and Winter on Maison Haas models.

The extensiveness of their Maison Haas displays demonstrates, conclusively, the correctness of our American interpretation of the Parisian silhouette.

Dresses developed in Cord de Laine, Tricolaine, Pou de Laine, Tricolette and Wool Jersey predominate the showing now in evidence.

CROWN EMBROIDERY WORKS · NEW YORK CITY

MAISON HAAS INC · PARIS

AUTUMN MODES FOR MISSES

PRESENTING THE NEWEST TAILORED EFFECTS



A—Country or "Knock-about" Suit, modeled in rainbow jersey cloth. Two belts are provided; one of leather, the other of the material. $58.00

B.—Street Suit of fine-quality all-wool velour. The buckled belt is made of the material. $85.00

C.—Tailored Frock of navy blue domino tricotine, bound with black silk braid. $58.00

D.—Promenade Suit of duvet superieur, with choker collar of squirrel fur. $110.00

E.—Walking Suit of superior-quality all-wool velour. The short ripple coat is finished with a convertible collar of natural opossum, and may be worn with or without the short front belt. $95.00

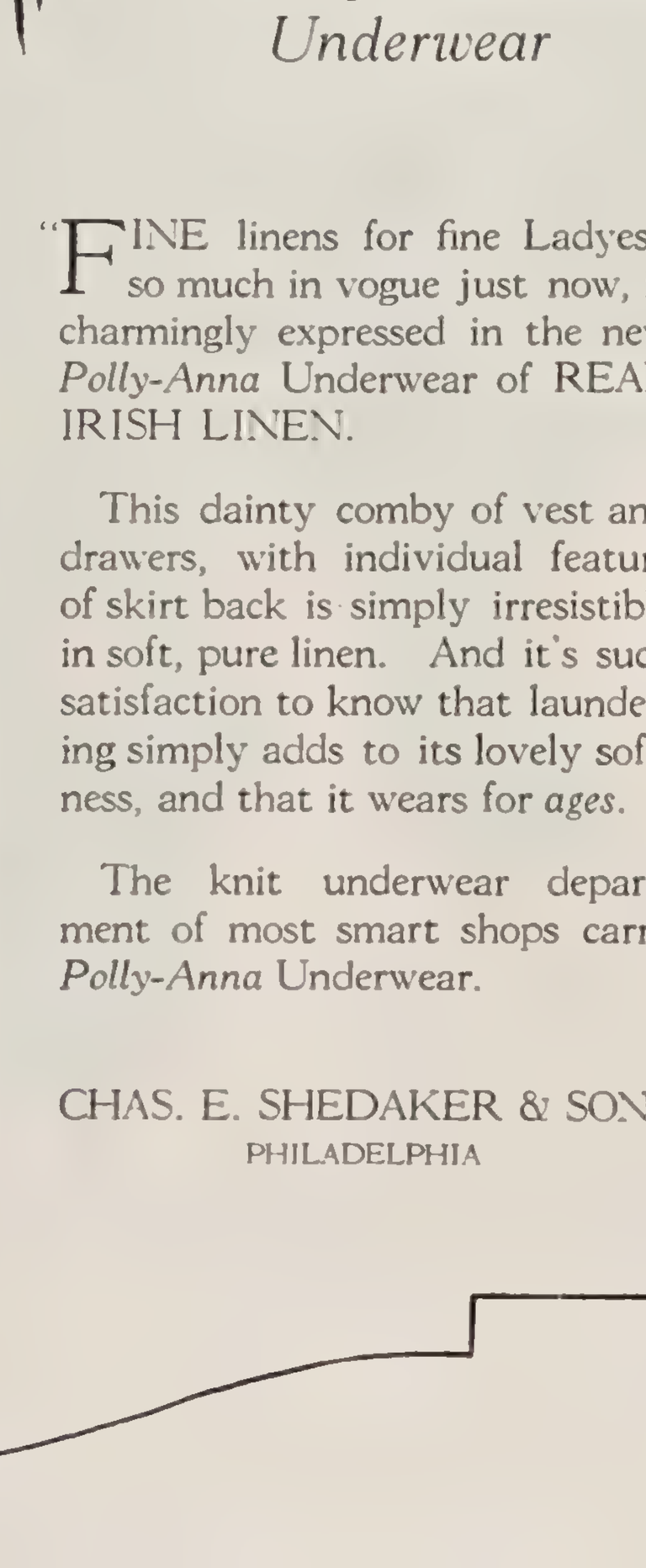
All of these garments may be obtained in sizes 14, 16, 18 and 20. Hats and other accessories can be supplied, if desired.

B. Altman & Co.

MADISON AVENUE — FIFTH AVENUE
THIRTY-FOURTH AND THIRTY-FIFTH STREETS, NEW YORK

(Mail Shopping Bureau literature mailed upon request.)





Polly-Anna
Underwear

"FINE linens for fine Ladyes" so much in vogue just now, is charmingly expressed in the new *Polly-Anna* Underwear of REAL IRISH LINEN.

This dainty comby of vest and drawers, with individual feature of skirt back is simply irresistible in soft, pure linen. And it's such satisfaction to know that laundering simply adds to its lovely softness, and that it wears for *ages*.

The knit underwear department of most smart shops carry *Polly-Anna* Underwear.

CHAS. E. SHEDAKER & SONS
PHILADELPHIA



Misses' Frocks for Autumn Wear



A. A smart frock of navy or black serge trimmed only with tucked bands of the material. A narrow shoe-string sash ties in the back. $24.74

B. A youthful little dress of navy or black serge with a dainty vest of cream net, a braid trimmed tunic, and a narrow cross-over belt of the material. $29.75

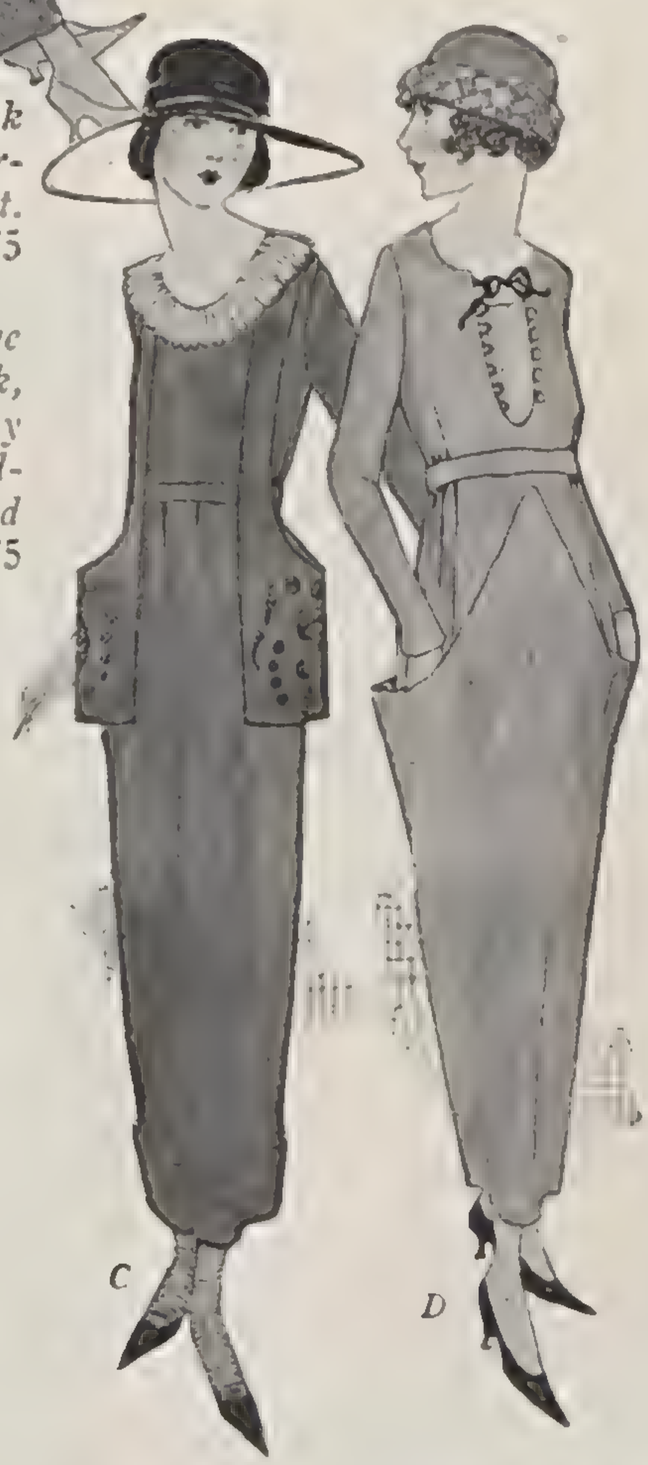
C. A frock of navy tricotine with stand-out pockets effectively hand-embroidered in black silk. The skirt has a deep cuff hem. The neck is finished with a pleated frill of white Georgette. $39.75



B

D. Navy serge or tricotine frock with stand-out pockets. The collarless blouse has a "dickie" of net. $34.75

E. A girlish frock of navy serge with grosgrain ribbon of black, Copenhagen or American Beauty color at neck. Black silk embroidery on skirt. It may also be had in all black. $29.75



C D

F. Frock of navy or black tricotine has a square neck, collarless blouse, narrow sash of the material, tucked skirt, and smart button trimmed pockets and cuffs. $29.75



I.

G. A frock of jersey effectively trimmed with angora. Short overskirt and stand-out pockets. Seal brown with beige, navy with gray, beaver with brown. $22.74



F G

N. B.—Each of these dresses may be had in sizes 14, 16, 18, and 20 years. Special orders will require two weeks to fill. No merchandise will be sent on approval.

R. H. Macy & Co. Inc.

HERALD SQUARE NEW YORK

VÉRITÉ means authoritative style

WHAT a pleasure to feel that you are becomingly attired—that you are looking your best! The woman who selects Verite coats or suits confidently anticipates those beguiling, unexpected touches of style undeniably Parisian, and knows as well that the materials, workmanship, fit and finish are thoroughly good.

Verite Paris connections insure the style correctness of every suit or wrap you buy. The Verite label insures their all-around serviceability. So be sure to look for the Verite label. It's an unqualified guarantee of satisfaction.

Only one good store in each locality can sell Verite garments. This store is known for the dependability of its merchandise. Look for this store.

You'll find there, Verite suits and coats, each bearing the Verite label. And if by any chance you cannot locate the store that sells Verite garments, write to us. We will see that you are supplied with these unusual clothes and also send you a handsome portfolio of the newest accepted Fall styles in suits and wraps.

Prices from $50 to $85, according to materials.

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BEAVER FALLS, PA.
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WASHINGTON, D. C.
M. Brooks & Co.
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Geo. M. Snook Co.
WILLIAMSPORT, PA.
Brozman's Womans Shop
YONKERS, N. Y.
The Fashion Shop
ZANESVILLE, OHIO
The H. H. Sturtevant Co.

Vérité

This label in every Verite garment



643—Directoire model made of wool velour with taupe nutria collar which can be worn high or low buttoned. Beautiful hand embroidery. One of the Fall season's promising new silhouettes. All silk lined and interlined. Skirt designed to match coat.

Gimbel Brothers

32nd ST.—BROADWAY—33rd ST., NEW YORK

Day-time Dresses *with* Charm *of* Mode *For* Women *and* Misses

Prove that at Gimbels, smartness and quality go hand-in-glove with prices interestingly low—

A—MISSES' SATIN DRESS
in a straight-line "chemise" mode, featuring borders of alternating-color wool-knit embroidery to stunning effect. Navy or the new brown.

$39.50

B—WOMAN'S WOOL TRICOTINE DRESS
using chain-stitch and silk twist embroidery in effective combination.

A great softly-draped girdle is one of the many new notes.

Navy blue or black.

$42.50

C—WOMAN'S SATIN DRESS
with medieval neckline and new drooping sleeves; the handsome embroideries are of metal-thread cord and cable-stitching.

Taupe, brown, navy, black.

$39.50

D—MISSES' WOOL JERSEY DRESS
with the new longer back chemise bodice. Scattered embroideries are used in self-color.

Navy blue or beaver brown.

$38.50



E—MISSES' TRICOLETTE DRESS
in a straight-line model with twin strap-belts in front and single wide belt in back.

An arabesque of embroidery is used in a new twist braid.

Navy, black, taupe, earth brown.

$69.50

WOMEN'S SIZES are 36 to 42
MISSES' SIZES are 14 to 20
Fashion Salons —Third Floor

With the Reds and Russets of Autumn



The Stanley

Glove leather coat, 40 inches long, warmly lined. Tan, brown or gray. $65.00

Plaited Skirts of plaid cheviots and leather hats at various prices.

The Fens

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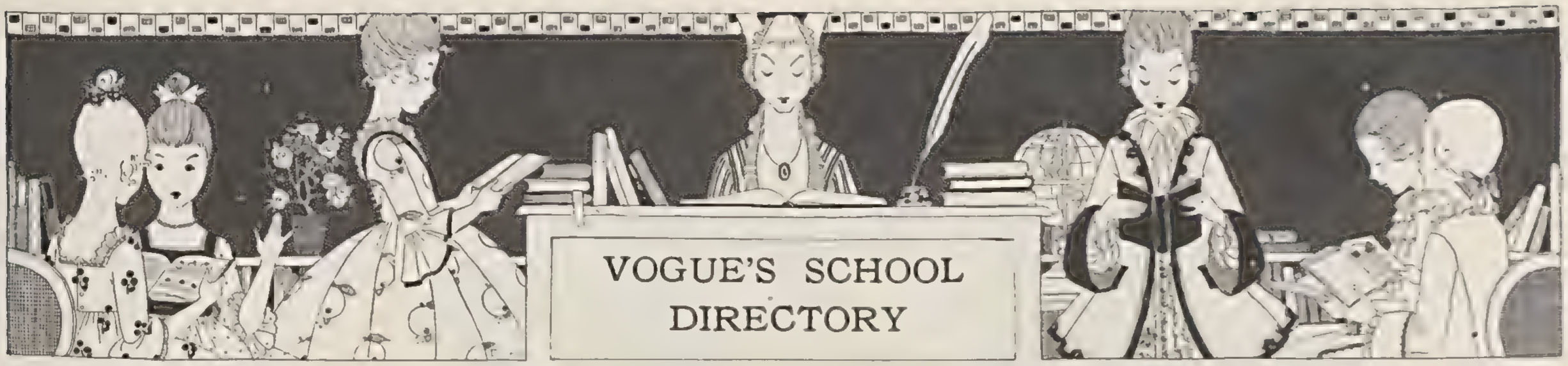


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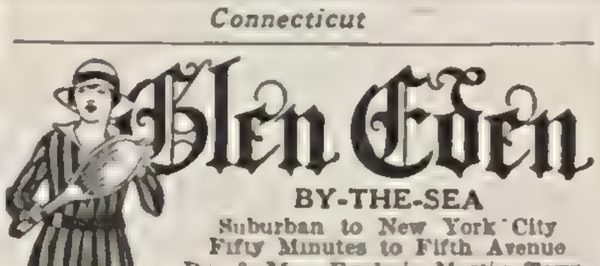
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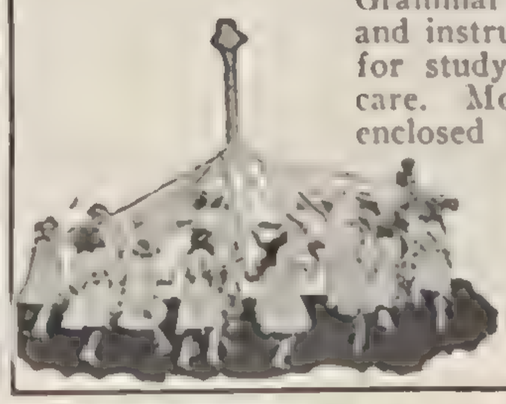
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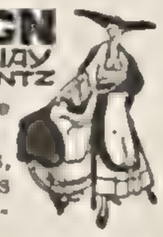
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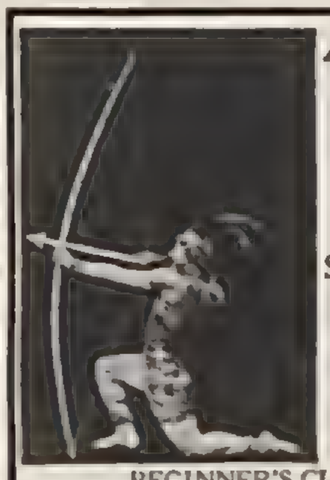
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So many friends ask, "How in the world did you do it?" that it seems to me there might be something helpful in my story for the woman or girl who wants to go into business for herself or the one who has had the discouraging experience of losing customer after customer in a shop of her own.

There is one big, outstanding reason for whatever success I have had. And it was admirably expressed a few days ago by one of my best patrons—a woman who knows clothes and what they mean to women who want to make the very most of themselves. I had designed a new gown for her and she was so delighted with it that she commissioned me to have it made up at once. Then I told her what the dress would cost. Her reply was typical of my customers:

"Well, I never expected to pay that much money for *one* dress! But go ahead! Your dresses are *different—distinctive!* Every one is a work of art. You have the rare skill of interpreting the individuality of your patrons and of creating for them dress designs that express that individuality perfectly! You have spoiled me! I'll never again be satisfied to wear clothes made by an *ordinary* dressmaker!"

Distinctiveness—that has been the secret of my success as a modiste. Any woman or girl who will learn to give that quality to the work of her shop will find it perfectly easy to please every patron and have a splendid income. And any woman or girl *can* learn the secret of making distinctive clothes just as I did. Here is how I discovered it:

By skimping and saving during several years as a seamstress, I managed to save enough money to start a little shop of my own, sixteen months ago. But from the day of its opening I knew something was wrong. I was unable to please my patrons.

One afternoon, after a bitter scene with a dissatisfied customer who told me I was a failure as a dressmaker—that my clothes were *ordinary*—I went home with a bad nervous headache and a worse heartache. I couldn't see a single encouraging thing ahead and had half made up my mind to close my shop for good and all, when I carelessly picked up a fashion magazine to change the course of my thoughts. The first thing I saw was an article by a professional dressmaker, telling how she had learned right in her own shop, during spare time, through an institute of domestic arts and sciences just the things she needed to change her failure into a wonderful success.

At first it seemed absurd to think a correspondence course in professional dressmaking could help me. But the story was so convincing that I wrote to the Woman's Institute before going to bed that night and asked how I could learn the secret of distinctive dressmaking.

The information I received proved a revelation to me. So I became a member at once and took up Professional Dressmaking. I could scarcely wait till my first lesson came. And when in just a few days I found it on my table at home one night, I saw at once how easy and fascinating this work was going to be.

I put all the time I could spare on my lessons—and my customers were wonderfully few at that time. At the end of three months, I had completed my course and even before that I began to see results in my work.

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In less than six months from the day I enrolled I moved to my present quarters and engaged a couple of assistants. Then I had to get several girls to do the plain sewing. All I do is the *planning* and *designing*—and my time is too full with just that!

To any woman who wants to master the art of dressmaking or millinery either for professional purposes, home uses, or merely as an education in dress, my advice is:

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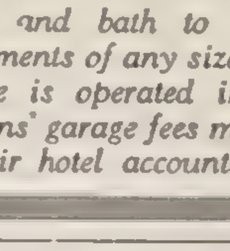
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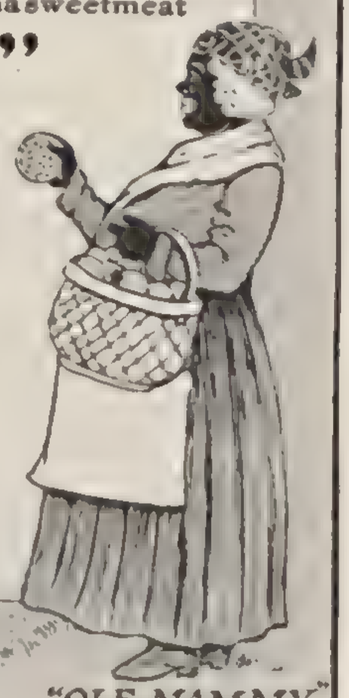
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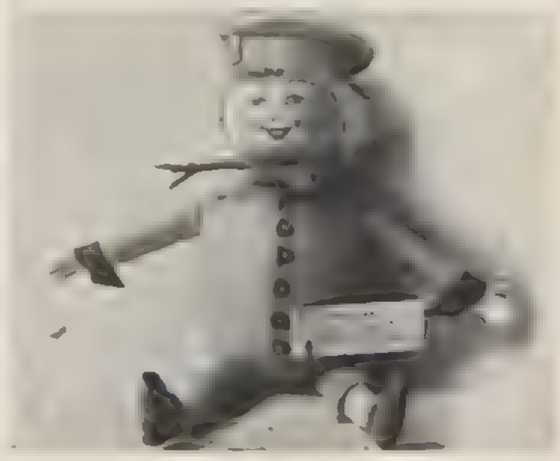
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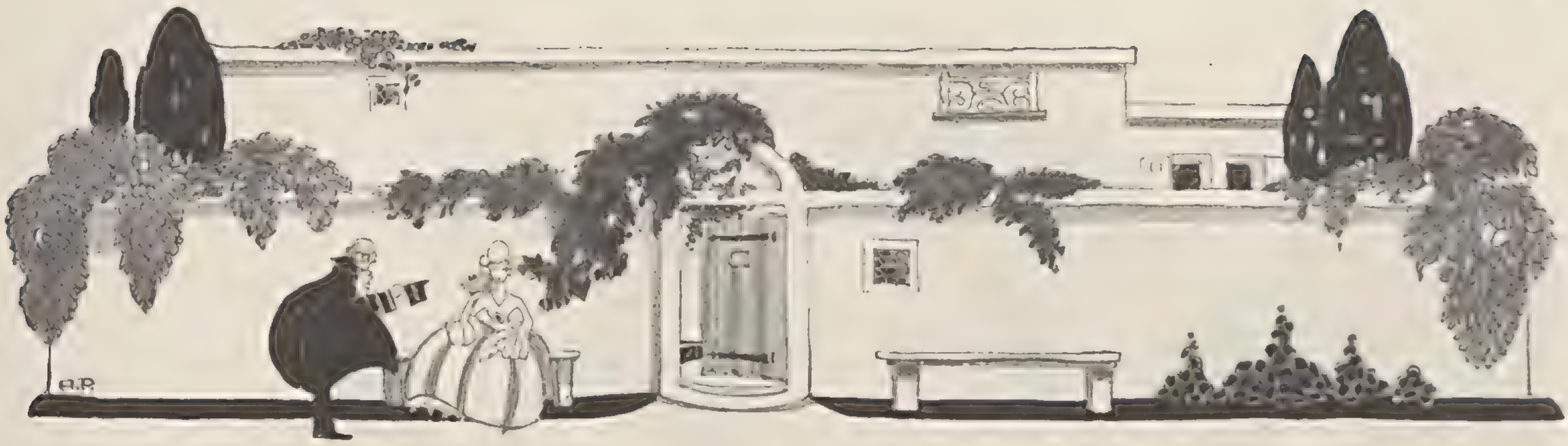
Millinery

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Oily skin and shiny nose

How to correct them

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This treatment will make your skin fresher and clearer the first time you use it. Make it a nightly habit, and before long you will see a marked improvement.





VOGUE KNOWS THE SPOILS OF THE SHOPS

THE New York shops are the most fascinating, the most bewildering, the most face-and-temper-trying places in the world—unless you're so familiar with them that you carry a combined floor directory in the upper right-hand pocket of your brain.

And that—believe it or not—is just what the Vogue Shopping Service does.

"Children's bathing-suits?" says the professional purchaser, raising calm eyes. "Oh, you should go to So-and-So's. Ask for Miss Blank. French shoes? The Maison Qu'est-ce que c'est, of course. Something for a new baby? Why not send one of those fork and spoon sets from The Jewel Box?"

And so it goes, all day and every day. Miss X, Miss Y, Miss Z—, their little heels click out of one elevator and into another to execute, like magic, the commissions of Mrs. New-York-out-of-town, Mrs. Brooklyn-too-busy, Mrs. Lincoln-Nebraska-permanently, and all the other ladies who can't come personally or have learned from experience not to want to.

"Please keep your eye on furniture," writes a bride-to-be. "I want you to buy everything I need for a six-room apartment."

Another fair correspondent is arranging a flower-show and wants decorative vases—a third can't find shoes with heels narrow enough in her small Southern town—a fourth, strange to say, sends one solitary hairpin to be matched—a fifth (man, this time) writes from Mexico for a directory of Providence, Rhode Island, adding, "if there is any money over, please buy me some good chocolates."

If you were to ask for a new husband or a Queen Anne garage by mail, you couldn't upset the Shopping Department. There are a few things, though, that do bother them. One is a request from far Tallahassee for a sweater to be delivered on the eighth of the month—and here it's the seventh, and the letter has just reached New York. Another is an order for "that blouse on page blank"—and lo, there are three blouses on that page, each of them in four colours and several sizes. Worst of all is the very trying situation created when the would-be purchaser forgets to enclose the money to cover the prospective purchase. But—for the rest—try us and see!

THE OCTOBER 1 VOGUE

The next issue of Vogue bears a new title, "New York Fashions Number." In this issue will be shown a number of models for the autumn which have been created by New York houses. For several seasons past, certain New York houses have been offering special designs of their own creation to their clientèle, and the models shown in the next issue of Vogue will be chosen from the autumn collections of these designers

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for

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Baron de Meyer

MRS. OGDEN L. MILLS

Mrs. Ogden L. Mills, who has been spending the last few winters in Washington, is now in Europe with her mother, Mrs. William K. Vanderbilt. She left America last spring in order to be with Mrs. Vanderbilt and assist her in numerous charitable enterprises in which they are both deeply interested. For, despite the end of the war, there is still much relief work to be done on the other side



LEWIS

Lewis smartly refuses to do more for one side of this dark green velvet hat than for the other, so indulges them both to the last inch in the matter of width and the matter of iridescent feathers that emphasize the inclination of autumn hats to be very wide at the sides and very close front and back

PARIS MODISTES SET FORTH THE HATS OF AUTUMN

The Millinery Openings Assert That Autumn Hats Will Follow the Tendency Foreshadowed For Autumn Frocks and Succumb to the Influence of Eighteenth-Century Modes



LEWIS

Though it puts up a stiff black velvet front, this citron velvet toque is a soft thing with a carefully studied negligence to its draping and a Spanish gipsy knot over one ear

TO begin with generalities, one may say that the hats for the autumn of 1919 are more picturesque than any which we have had since the war cloud settled over Europe. The Directoire influence was strong in the spring millinery, but it is the eighteenth century, preceding the French Revolution, which has been in the minds of the designers and is reflected in the hats for the coming winter. Both the famous kings, Louis XIV and Louis XV, are once more brought to mind by the new chapeaux, and even Louis XIII and his day are revived by the same means. No one will attempt to see a political significance in this; if it must be explained, the natural reaction from the practicality of war fashions to the essentially feminine and more frivolous modes of those irresponsible days is sufficient motive. But it is only the learned who seek deep psychological reasons for choosing a new autumn hat.

HATS ARE BOTH LARGE AND SMALL

It is interesting to observe that this season the milliners have followed the dressmakers instead of the other way about, for no sooner had rumours of panniers, wide-skirted dresses, and Louis XV suits begun to fill the air than the hat-makers set to work on headgear to go with them; so that we shall have large shapes, wide sweeping brims, tricorns, and bérets, more colour than we have seen in recent seasons, and a revival of the picture hat for wear on dress occasions. The small hat, however, has not been displaced from its position of prominence. There is nothing more distinguished than a small head above furs and street dress, and even the immense hoops of Louis XIV, which some Parisiennes are amusing themselves by wearing in the evening, were always worn with a small coiffure, making them much more attractive from an artistic standpoint than the exaggerated headdresses of Louis XVI.

The béret and the tricorn belong by right to the fashions of the eighteenth century, and we shall therefore see many of them. The béret appears in a very large version with great width at the sides, such as the Maria Guy model on page 41, while the tricorn, set well down on the head, has its curves subtly worked out to assist instead of mar the lines of the profile and head—a very important point in this smart, but rather trying type of hat. There is a tendency, a bit daring and not too general, to tip the hats over the forehead as they used to be worn about ten years ago. This tendency predicts a return to a chignon coiffure, already noticeable on certain smart women whom one sees in Paris.

AN EFFORT TO DETHRONE THE CLOCHE

The French milliners seem to be making a concerted effort to induce women to give up the eternal cloche which has been almost a uniform in Paris. Rather small, turned down all round to conceal the brows and eyes and the back of the neck, this type has been adopted for the trenchant reason that it is thought to make one look younger. A European woman will do almost anything—unbecoming, difficult, even painful—which will accomplish this result; and it is the real reason for the continued popularity of the very short skirt which may lack dignity, but which, in her opinion, lends youthfulness. She is convinced that a high hat makes her look older, so that the general effect of trimming will probably continue to be low. Great width at the sides is a feature in the advance winter styles, and it is found at every good house, while large shapes with pictorial lines and no trimming, or very little, are offered in profusion.

Many models of draped velvet are shown for the coming season, and the folds of the material are studied with the care that a painter gives to the arrangement of drapery in a portrait. The idea is to give smart women something which can not readily be copied in a cheaper grade of hat, and a great deal of art is expended on the twisting of supple velvet to suit individual faces. These velvet hats are seen in soft bright colours with a preponderance of the season's favourites, citron yellow and mauve. The crowns are swathed, and the brims are quite soft and can be bent into the form which best suits the face. Sometimes, there is a large velvet rose as trimming, but most often the beauty of the material is left unadorned.

The late summer in Paris saw a great number of coloured felt hats encircled with wreaths of artificial flowers. This type of hat is very appropriate for early autumn wear in America. Here, however, these felts will probably be replaced by fluffy beavers. Yellow felts trimmed with nasturtiums, mauve felts with pansies or violets, and rust felts with currants, were favourite combinations worn in Paris with coloured sweaters to match them. The use of flowers in millinery is to be encouraged because this is one of the typical industries of France and provides suitable employment for many of its women workers. French frocks used to be lavishly decorated with them, a dainty fancy which we may see revived. At Lucie Hamar's, I saw a charming black velvet shape wreathed with large pink silk peonies, each with a few pink ostrich flues placed among the petals to give lightness. Simple trimming is still the rule, and the fashion of wearing two immense pearl-headed pins in a perfectly plain hat will continue this winter. Grey lace veils, the pattern trimming the hat, are also a feature of early autumn millinery.

Another hat of the late summer which will survive through the autumn is the "saucer" shape with a brim turned up all round, often very elabo-



LEWIS

What sensible hat flies in the face of a French providence that decrees feathers first, last, and forever? Certainly not a black velvet hat, slashed in Henry VIII fashion, that may acquire a sweeping black and white paradise



LUCIE HAMAR

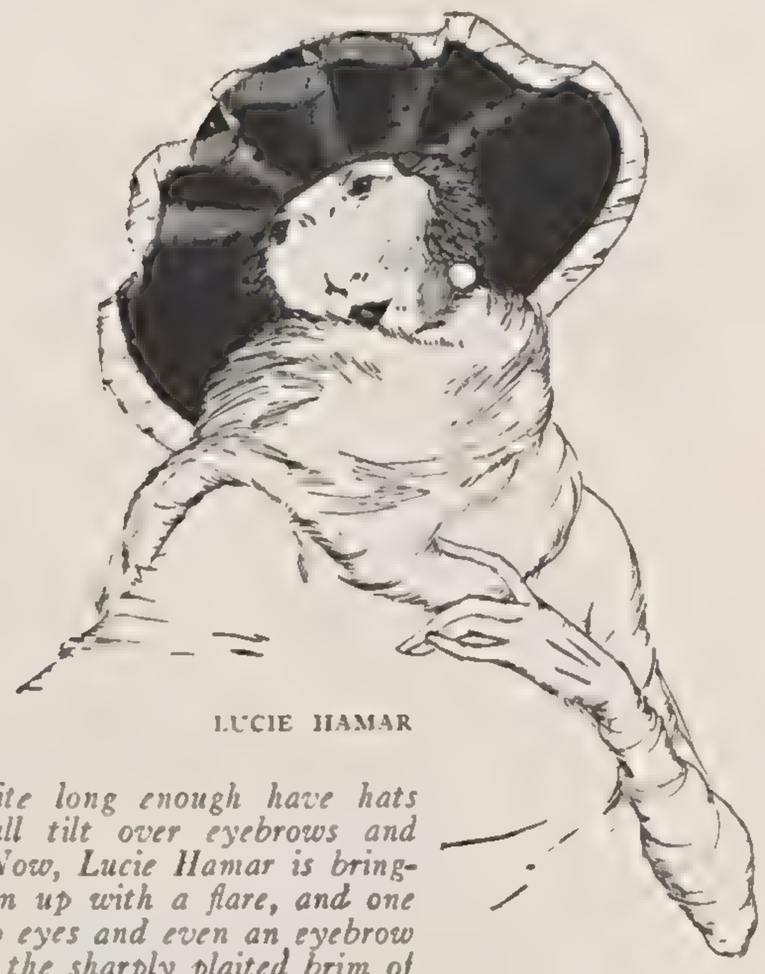
This little lady is correctly new, because she is correctly old from her plain black velvet hat with a wide innocent brim and her beautifully neat little curls (which one must admit were put on with the hat and for the hat, at Lucie Hamar's decree) to her furs of Scotch mole designed in quaint rows of scallops and worn fichu fashion over a demure pannier gown; furs from Max

rately trimmed on the under side, and the top perfectly plain. Brims that turn back from the face are shown in several of the houses, and sometimes the brim is made to form sharp points at the sides, like the Maria Guy model on the opposite page. The treatment of the brim continues to be more important than that of the crown. Ostrich feathers, usually uncurled, will be very much worn, but they are not, as a rule, glycerinized. Women find that this process is very hard on the plume, and even in the present era of extravagance, this thought may have given them pause. Aigrettes will be worn for evening here in Paris, though substitutes will be found for them in the American market, since their importation is still forbidden. Lewis is making an evening hat of black lace, piped with patent leather, and trimmed with paradise for home consumption and with burnt goose or ostrich for exportation.

HATS FROM LEWIS

I have heard cock's feathers mentioned for winter wear, but I have seen only a few models trimmed with them. Perhaps they are reserved for later in the season. Lewis used black and white paradise on the little toque on page 39 which is so reminiscent of the caps of Henry VIII's days and so ingenious in its arrangement of pointed folds of black velvet lined with white velvet. He is showing very small circular toques of white bird's breasts with a wing placed low on the right side over the ear. Toques are featured in this collection, and a particularly interesting one sketched on page 39 is of citron yellow draped in imitation of the handkerchief that the Spanish gipsy wears on his head; the "ear" of velvet tied at the right recalls the knot, while low across the brow is a band of black velvet which looks in profile like the travelling mask worn by fair travellers of the eighteenth century.

Another originality at Lewis's is the Egyptian hat of very dark green velvet—myrtle green—sketched on page 39; it is arranged in points at the sides. These points are accentuated by the unusual placing of two iridescent wings of cock's feathers rolled over the front and coming far down on the cheeks on each side of the face. Only a woman with a beautiful profile should dare this, but the effect is extremely good when it is becoming. The point between the wings is filled in by turquoise satin in even folds. Some of the large hats at this house are of black velvet, round, with the brims turned off the face and edged with fur for richness. If they are trimmed at all, they may have a large bow of gold lace or a wreath of small aigrettes. There is a hat of black panne velvet raised from the head by a deep band embroidered in jet and pearl sequins, higher on one side than the other, that is cleverly draped with the folds going across the head.



LUCIE HAMAR

For quite long enough have hats gone full tilt over eyebrows and eyes. Now, Lucie Hamar is bringing them up with a flare, and one sees two eyes and even an eyebrow beneath the sharply plaited brim of this hat of black panne velvet that is a bit uplifted



LUCIE HAMAR

The effect of these wide plain lines of royal blue ottoman silk, now called "drapeau bleu," is every bit as successful to-day as it was two hundred years ago, and that is why Lucie Hamar leaves the hat entirely to line,—not quite entirely, for she adds two bunches of curls underneath — knowing that much may be won—or lost—in the shake of a curl

At Maria Guy's, line continues to be the motif of the hat, and the favoured line is that which gives great width across the head. Very little trimming, or none at all, distinguishes these models. The sketch at the right on this page shows a shape of black panne velvet turned into sharp points at the sides and trimmed only with flat jet ornaments. Maria Guy is making large bérets of velvet, like the one shown at the center on this page, in the revived myrtle green. She shows another in black with a pointed mass of tiny bright coloured flowers in front. Ingenious use of lace is one distinguishing mark of this house, and a model in black satin shows the lace placed in a wired frill under the brim, covering the eyes, and giving the effect of the lace cap worn under the hat, which was a feature of Louis XV modes. Small toques with smashing ribbon bows, like the one sketched on this page, are suggested for tailor suits, and hats with crowns of such furs as castor and kolinsky are being made to wear with furs.



MARIA GUY

Broad in its outlook—that's one of the nice things about this panne velvet shape. For width across a hat is a new characteristic of the season. This model has no trimming beyond circles of jet, and its brim, which is only a turned-back band in front and back, extends into long points at the sides after a fashion wholly new



MARIA GUY

One just can't keep this myrtle green béret down, that's all—it flares up at the slightest provocation, for when it heard about that new width idea, it became all ears. The furs that appear in the same act are of ermine, the scarf in the revived perfectly straight form, the muff in a cylinder shape; furs from Max



MARIA GUY

This ribbon is trimmed with a perfectly good little black felt hat snuggled down between smashing bows that make many points of emphasizing the designer's fondness for line. The mole scarf has flowers fashioned out of strips set into the fabric with the grain going the other way; scarf from Max

JEANNE DUC

Jeanne Duc is making both small and medium large hats. One of her successes is a rather large shape of draped velvet, either in a soft orange yellow or in mauve, with a swathed crown and a soft double brim like a frill. The only trimming is a large velvet rose. Embroidered duvetine is a material which she is using for winter hats; sometimes the embroidery is in chenille and sometimes it is appliqué flowers cut from fine cretonnes or silk and placed flat about the brim. For street wear, she favours the tricorn, because it leaves the line at the back of the neck free. She thinks that the cloche, particularly when



JEANNE DUC

Its maker has gone into graceful lines of burnt orange velvet drapery for this large hat. The drooping brim is lined with black velvet, and two thin black feathers are attached by a black and orange enamel ornament. Its companion is a Premet blouse of white Georgette crêpe, black silk, and beads



JEANNE DUC

Back with the eighteenth-century modes come the tricorns of those days, and thus is blue satin fashioned with the aid of a blue plaited cockade and a cabuchon of red and blue enamel. Here, too, is the blouse Premet favours for the winter tailleur, fine white handkerchief linen lace with soft ruffles



JEANNE DUC

(Left) This hat of dark blue satin is quite after the heart of Jeanne Duc, who considers that the back of woman's neck has been in eclipse too long already. To make it a true child of the mode, two uncurled feathers in cinnamon and grey blue exaggerate its width



CHARLOTTE HENNARD

(Right) Days of pre-Revolutionary France are Charlotte Hennard's inspiration when she designs a small black velvet béret to harmonize with panniers and wide-skirted dresses. It should be worn thus, as its original was worn in the Louis XVI portrait suggesting it



CHARLOTTE HENNARD

worn with a fur scarf, makes the neck too thick and that we should return to well-thought-out shapes which show the line at the back of the head.

On this page is sketched a tricorn of blue taffeta made along these lines and trimmed with a cockade made of plaited ribbon edged with gold, and a cabuchon of enamel in red and blue. This cabuchon is the work of the artist Rabajoi, who has constructed cockades in all colours and buckles in the form of butterflies and brooches in unusual combinations of coloured enamel put on a metal plaque. Jeanne Duc is using these to give an accent to some of her best hats, and one is shown in the sketch at the upper left on this page; it presents a hat of black velvet with a clever drapery of dark orange velvet and one of these butterfly buckles in orange and black enamel. Below is a hat of very dark blue satin, small and close in shape, trimmed with two uncurled plumes placed across the top in the new manner; their colours are cinnamon brown and a dull grey blue.

One also finds coloured leather used as trimming by Jeanne Duc. There is a grey blue hat striped all over with narrow strips of dull red leather, with a leather ornament in the front. White kid hats embroidered all over in black, sometimes silk and sometimes raffia, appeared late in the summer season with black patent leather hats embroidered in white vermicelli patterns. Coloured kid hats promise to be continued into the early autumn for street and sports wear. An amusing model of Jeanne Duc's is called "Les Vitrines de Reims," and shows a bright brown felt trimmed with a woven braid full of tiny bits of bright coloured celluloid, giving the effect of glass.

VALENTINE ABOUT

Valentine About, another Paris modiste who harks back to the eighteenth century, is also making

The Paris hats are very apt to be up, not down in front, and so is this one of black velvet with an ear-hiding arrangement of jade green clipped ostrich. A scarf and muff of Hudson seal are striped in a novel way by strips across the grain; the scarf ties in back over a straight panel of fur; furs from Max

(Right) It's fine feathers that make fine this sailor shape, for the brim is a halo of bright blue quills tipped with clipped ostrich. The crown is of draped velvet and proclaims its Paris credentials in "drapeau bleu." A simple overblouse from Premet trims pale rose Georgette crêpe with blue ribbons and blue buttons

CAMILLE ROGER



(Middle, below) The Parisienne again rejoices in large brims to her heart's content; so black satin has been fashioned into a wide flat "Victory hat" which rolls itself up at the left side and wreathes itself with the laurel leaves of dark green velvet clustered with gilt berries, which confer its title — one that all hats like



CAMILLE ROGER



VALENTINE ABOUT



VALENTINE ABOUT

Paris, if a face be charming, always finds the newest way to call that fact to mind, and this time turns the brim at back and front and widens it at the sides in the authentic fashion. In contrast to the hatter's plush of the shape, at either side is a large plaque of those circles of bright green feathers called "blondine"



Back with panniers and the Louis XV suits come some interesting hats. One of the court ladies who captured the fancy of a later Louis and rode about with him might have worn just such a hat as this of panne velvet shaped after an eighteenth-century riding-hat and banded with a feather-like fringe of old-rose silk, drooping at the back

large flat hats to accompany pannier frocks, tricorns for Louis XV suits, and many toques, some trimmed with grey lace veils. She has consulted the modes of the three Louis for inspiration; one of her tricorns, for example, is taken from a portrait of the time of Louis XIV in the Louvre. The satin shape shown on this page is a victory hat. It is trimmed with large laurel leaves of dark green velvet, and clusters of gilded berries. One side is rolled up, showing the profile, and the brim lies flat with no suspicion of cloche. The velvet and lace hat at the bottom of this page is an amusing adaptation of an old eighteenth-century print, with its stiff pointed section in front and its lace bonnet achieved by the veil which hangs full and straight right across the back. A red rose makes a cockade at the side. On this page is also sketched a black panne velvet hat trimmed in novel fashion with fringe in an old-rose tone; this one received its inspiration from a riding-hat of pre-Revolutionary days in France. Picturesque effects vie with the practical in this collection. One excellent shape is of woven braid, dented in front at each side by an immense pearl-headed pin and trimmed only with a grey lace veil, with the pattern on the top of the hat. An amusing toque is made of split goose quills, rust brown, which stand straight up all over the head. Mlle. About calls this toque "Flammes d'Enfer," and perhaps she was thinking of the "Boche" *Flammenwerfer* when she made it, for it is very like his wig.

HATS FROM LUCIE HAMAR

Lucie Hamar is specializing in large, almost untrimmed shapes to wear with pannier frocks, and her great novelty, which is shown on page 40 in two different models, consists of curls placed under the brim of the hat to make the picturesque coiffure which should accompany this type of gown and which is so difficult to arrange

Valentine About is making some of her most charming hats with one eye on the Louvre, for this small black one, brimmed with velvet and crowned with the Chantilly lace which makes that novel frill about the back, was inspired by a late eighteenth-century print. A red silk rose, like a cockade, attaches to the brim

VALENTINE ABOUT



(Left) It began with nun-like simplicity, this veil of embroidered black tulle, when it passed modestly beneath the chin and tied itself atop the hat. But its weakness for the decorative could not resist the temptation of tracing patterns over lovely bare arms and shoulders

(Right) Severe?—perhaps. Haughty?—maybe. Chic?—most assuredly. And the four stiff sections of moire ribbon that make the hat go straight up in the air to assert the fact



EVELYNE VARON

with the short tresses that survive the war. Nothing is easier than to buy a bunch of curls from Madame Hamar to match one's own hair and to trust her to place them in the spot in which they will be most becoming; perhaps at the sides, as in the sketch at the top of page 40, and perhaps in the back, as in the sketch at the bottom of the same page. One of these hats is in royal blue ottoman silk, though the "royal" has changed its name to "drapeau," and by this name, it will be seen a great deal in millinery. The hat is almost flat, while the black velvet one with the curls in the back is slightly bent across the face.

A third hat on page 40 is also Madame Hamar's and is turned up from the face in a series of points. Madame Hamar wants these hats worn so that they do not cover the eyebrows, for she thinks that it is time that women began to show the forehead a little. She is also making small toques, and shows one all of finely plaited narrow frills which is very good; another novelty is a toque of gilded feathers.

Charlotte Hennard, whose salons are decorated in Directoire style, goes back to pre-Revolutionary France for ideas for the winter season. She is showing a hat of black velvet trimmed across the front with the high standing row of feathers such as are seen on the heads of warriors in the tapestries and paintings of those times, though it was really taken, I believe, from early accounts of the head-dresses of the American Indian. A hat with a rather novel line is sketched on page 42. It is of black velvet turned up very sharply in front and quite high. Under the brim over the left ear is a tuft of clipped jade green ostrich.

A Louis XVI béret in black velvet is shown on page 42, also. It was taken from a portrait of the period and is rather small and worn pushed over the face instead of drooping backward. It also has a tuft of feathers over the ear, this time black. Excellent little tailored shapes show a very narrow brim and a rather high crown, with no trimming but a rosette of patent leather in front and a piping of the same around the line of the crown, and the cloche shapes are also seen, for the Parisienne is not ready to forsake them.



When late summer came, Paris took to felt hats and decided to stand by them through early autumn. These hats must be trimmed with fruit and flower wreaths—and rust coloured felt with currants and rust coloured velvet flowers is a favoured combination



A little hat and a flowing veil—the combination is suited to the slim grace of the wearer, Madame de Vilmorin. Her toque of supple silk is overcast—but charmingly so, as though by a subtle shadow—by black Chantilly lace



This veil is just a square of black Chantilly lace, but it is disposed with fine French carelessness (or precision?) over a hat with quaintly broad sides; for veils this season are affairs of floating grace



LEWIS

The Marquise de Chabannes is an exponent of the chic of black and white. Her small toque of white cock's feathers has that very smart motif at the side over the right eye—just a dash of black feathers



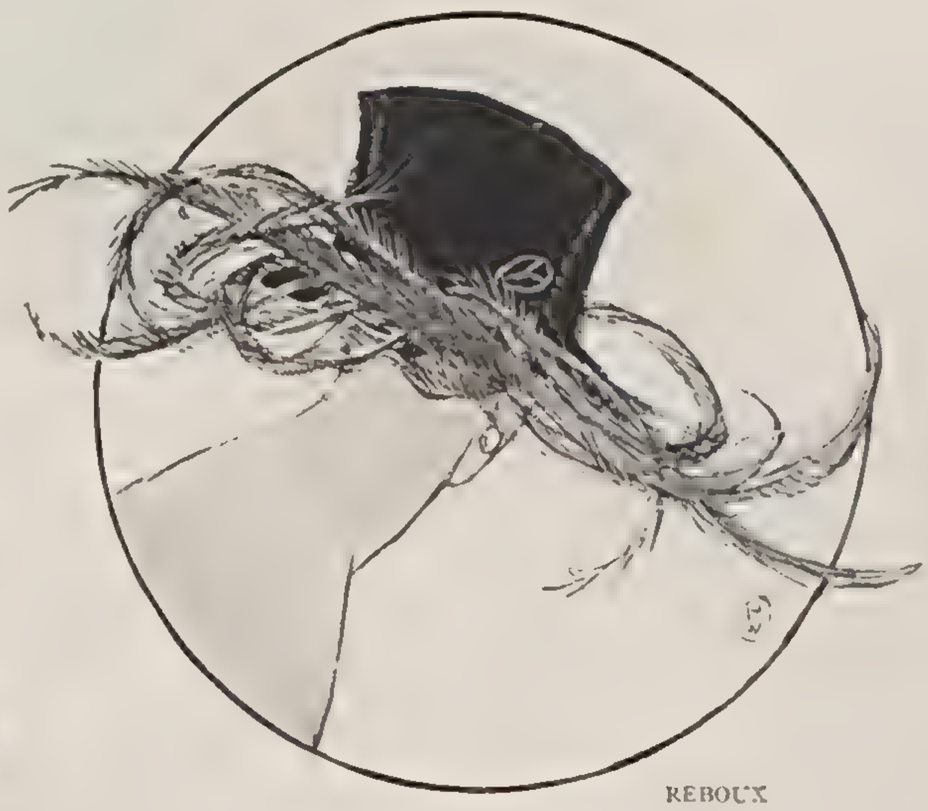
EVELYNE VARON

Tulle and silver are the stuff of theatre hats, and this one for Madame Gould is chiefly layers of mauve and brown tulle with a tiara front embroidered in silver



REBOUX

For early autumn, Paris is wearing the felt hat, like this white sailor for Mlle. Olga Edwards. The cherries about the crown are connected with leaves of poison green ribbon



REBOUX

The elaborate elegance of the mode demands large hats and sweeping feathers. Madame Santos-Suarez wears charmingly a large shape with a swirl of turbulent brown and black aigrettes

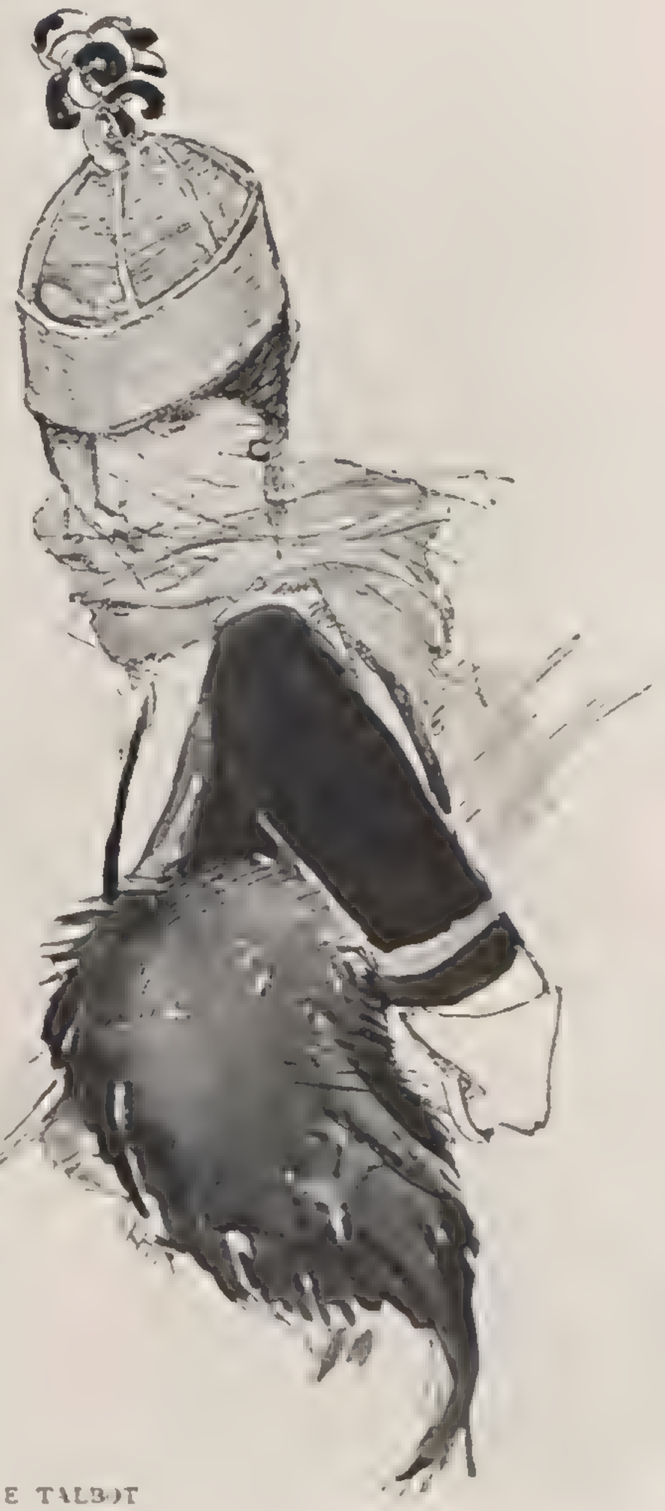


Those artists who make such things as French hats have not forgotten the charm of Louis XIII days. With befitting grace and dignity, Mrs. Wilsie wears a large brown satin hat with a cascade of plumes drooping over one side

Madame Hennard is also of the opinion that, unless it is very skilfully handled, the hat that uncovers the neck makes the wearer look older.

CAMILLE ROGER

Camille Roger will continue to pay great attention to the brim of the hat and leave the crown to take care of itself. She is showing hats in bright *drapeau* blue and is using a great deal of the thin feather called "blondine." Colour plays an important rôle at this house, as will be noticed in the Camille Roger hats on page 43. M. H.

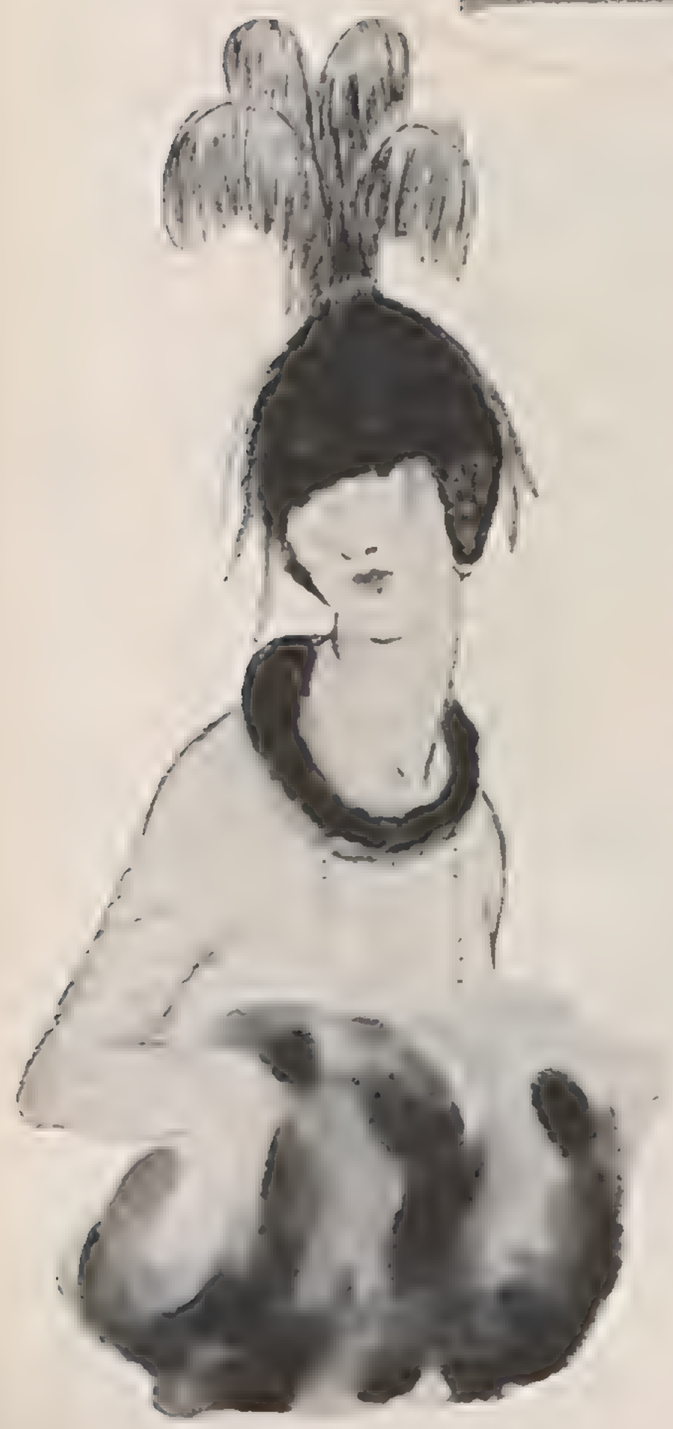


SUZANNE TALBOT

(*Right*) *After ten years' absence, does this nonchalant return of the very little toque, shaped and tilted like a Tonkinese hat, herald the return of the chignon? A decade ago, however, such a hat would never have been fashioned of silver cloth nor have worn a bouquet of black and white cock's feathers*



Of course, one knows that its last name is Hermance and that as far as being picturesque is concerned, it claims a blood relationship to the old Gainsborough hat, this shape in black satin antique and burgundy. The crown is of medium height, and across the front and down one side, a burgundy ostrich feather that bankrupts description pursues its pensive downward path clear through the brim almost to the shoulder



Who wouldn't want to look like this smart little geyser? And it's easy enough—she has merely clapped down over her head a round black panne velvet turban, irrepressible with a cascade of glycerined ostrich flues and feathers. She has eyes, too, but she sees not—except through that spraying fluff of feathers



It's just as smart as that obliging animal, the kid, knew how to make it, this youthful tam cocking an impudent feather. But—although for the present, kid hats are a very smart novelty indeed, one really can't take them as a serious part of the autumn mode in which velvet and satin antique will be reigning

HATS FROM WATERS

TOQUES STILL HOLD THEIR OWN, OF COURSE, BUT, SINCE THE WAR, PARIS HAS GIVEN ITS HEART TO PICTURE HATS WITH SWEEPING BRIMS AND PLUMES



Every step along the way of its black career, this soft velvet hat met the approval of Paris. "Let us be picturesque," say the French makers. And so, if we are fortunate, we dine in some such creation as that above. The crown, like those on so many of the new hats isn't either high or low—it's medium

As for the brim, one must talk a great deal about that. For at one side it is short and mushroom in shape, while at the other—well, who but the French would have made it longer and tipped it over the face? Georgette made a paradise feather, sweeping over the shoulder, curve one strand up, the other down

HAT FROM THURN

PARIS LEADS THE WAY WITH THE LONG PICTORIAL LINE AND THEN, PUTTING TWO AND TWO TOGETHER, SHOWS JUST HOW THOSE SOFT LINES CAN BE CHIC



With a becoming upward sweep of brim and an outward swing of its spray of paradise, this picturesque black velvet hat declares its autumn modishness

Behind the gracefully upturned brim is a tam o'shanter crown with folds of draped softness so much favoured by the smart Parisienne for smart costumes

(Below) Eyes can not object to being eclipsed when the matter is accomplished with all the Talbot chic of a severe black sailor in panne velvet. Strands of green and black ostrich—that popular feather—trim the crown and the edge of the brim and then sweep gracefully down over one shoulder



(Below) Chic simplicity and youthfulness and the new softness of line to which Paris is now so partial are the birthright of this black panne velvet hat from Reboux. The brim turns up around a rather high soft-looking crown and drops two feathers of monkey fur with deliberate frank artlessness



Feathers trimmed with feathers—that's what had happened here. Small feather flues make the toque itself, and graceful plumes blow like a veil down the back. The reason is, they are the very newest of feathers—kasuari, by name—and they have all the distinction of ostrich



HATS FROM BENDEL

SO EMPHATIC IS PARIS IN THE MATTER OF FEATHER TRIMMING THAT EVEN MONKEY FUR IS TAKING FEATHERY FORMS



No really chic hat can afford to stand still, and the move-forward tendency in trimming is politely attended to by this Saget shape in black velvet

At the edge of the brim, a double band is observed, and here, regardless of peril, butterfly loops of black lace poise on the verge of giddy ruin

(Below) Well, this means just one more cock minus his crowning glory, for it's a narrow stole of cock's feathers on close terms of friendship with a Lewis turban of blue green metallic gauze and cock's feathers



(Below) Scarcely bigger than a minute, but as full of enchanting possibilities is this youthful Rebour hat in black satin antique (a favourite stuff of the new autumn hats), veiled with strands of monkey



It took its tip — and tilt — from Saget, oh, yes, and became a perfectly tailored young thing in black and white satin antique. Then the brim turned up with those new lines they all talk about and slid a quill of satin antique just behind itself for dash—a timely thought



HATS FROM THURN

LARGE OR SMALL, THESE HATS ALL WEAR TRIMMING, AND THEY ARE MOST FREQUENTLY OF SATIN ANTIQUE OR VELVET

(*Right*). *A toque that Lewis favours this season is of golden brown velvet topped with heckle feathers to add colour to the autumn costume. But another merit, and one that is clearly visible in black and white, is its way of accentuating the piquant profile by lines that curve about from the closely fitting brim at the back*

POSED BY LEONORE HUGHES

SMALL FRENCH SHAPES OF SUPPLE VELVET WEAR FEATHERS CARESSINGLY

HATS FROM JOSEPH









Soft in outline as the velvet which makes it so supple in texture, a snugly fitting Lewis turban illustrates the pliable unwired effect in use for autumn hats. In contrast to its pale violet hue, that shade so much esteemed, two skunk tails attach effectively at the side and hang over the shoulder

Lewis made it one sided as to trimming; so, on this twisted velvet toque, the neck feathers of that obliging bird that announces daybreak sweep down over the right ear and cheek. The cinnamon brown of the velvet is accentuated by the feathers in their natural golden shades deeply tinged with black

The hats of the moment believe in putting the best foot forward and wearing their trimming to the front. This tailored hat of tan felt has a cockade of prune coloured ostrich flues which Louise Marsey chose to match the lower part of its upturning brim in prune coloured velvet

Charlotte Fairchild

HATS *with* LEADING RÔLES *in the* AUTUMN REVIEW



POSED BY HELEN LYONS



Marguerite and Leonie embroider blue velvet with bright leather applique, and accent the forward thrust of the brim; Kurzman



"Forward," says Paris when it thinks of trimming, and this Talbot hat of navy blue velvet throws its plume to front; Thurn

NOT since the war began has woman been offered so lovely a collection of hats with such variety in shape and trimming. The new hats are distinctive in line and possess a great deal more dignity and character than has been seen in the hats of recent seasons.

Even those becoming soft effects that are put forward as the newest of new hats have distinction of line and a great deal of chic.

There have not been very many large shapes from Paris since the year of the war. But this season, timely "picture hats" reappear; a notable model is that from Hermance, on Gainsborough lines, which is sketched on page 46. These pictorial effects are very lovely and strikingly new with their sweeping lines and soft medium crowns. True to type, they are trimmed with feathers in one form or another. Ostrich is the smartest of these feather trimmings, although in some of its new and varied forms, it is almost unrecognizable. The uncurled type is most generally used, sometimes soft with its natural feathery lightness, but more often stiff with glycerine. Both are extremely smart.

Velvets in dark colours and that lovely material from the velvet family, satin antique, are used in the majority of hats which have appeared in the autumn review. Leather or kid is shown also to a certain extent, but this is regarded as more or less of a fad; while kid is a most desirable material for the early autumn hat, velvets and satin antique are the fabrics which are clearly destined to lead the season through. Satin hats, as well as taffeta hats, seem to have come to a sudden end with the new season, although there are hats that combine both these materials with velvet quite charmingly.

HATS OF FELT

It is noticeable that a number of the early autumn hats are of felt. Of soft felt in lovely pastel colourings and simply trimmed with a wreath of flowers or a stray pheasant feather, these hats follow the line of the medium brim mushroom hat, while close-fitting toques are made of duvetine in light tan and light grey.

The brim-line that sweeps up off the face,

(Continued on page 120)

Le Grand Sacre caught a fancy with wood mushroom hat brim to soften over the eyes with a truly French artist, and in this tone green velvet is combined with fawn; Kurzman

Charlotte Fairchild





Nothing, nobody, is safe from the adaptive genius of the Paris hat-makers, for even that agile animal, the goat, surrendered his own natural grey and white hair to Evelyne Varon to trim an afternoon toque of silver ribbons. Here, however, the trimming waves at liberty—in that extraordinary straggly effect permitted on some of the very newest hats

HATS FROM KURZMAN



To be worn when the first leaves fall, a hat fashioned by Evelyne Varon of double-faced ribbon exemplifies one of the authentic autumn modes by clinging closely at the back, thrusting forward in front, and lifting just above the eyes to a very high point. This turning of the brim reveals the bright satin side in contrast to the moire crown

POSED BY HELEN LYONS

Charlotte Fairchild

Slightly Oriental as to drapery, but all French in the snugness of its back and the forward tendency of its line, is a small toque originated by Jeanne Baron in a delightful shade of golden brown, enhanced by gilt-tipped ostrich feathers of the same shade tucked into the draping at the back. On the new hats, ostrich feathers are again much in evidence

THE PARISIENNE FINDS PROFILE THE MORE HAUNTING FOR AN UNEVEN AURA OF TRIMMING, THE MORE YOUTHFUL FOR A THRUST OF BRIM

PARIS IS MAKING ROOM FOR WIDER SKIRTS

But In the Present Catholic Mode, a Gown May Still Prefer the Straight and Narrow Way

TO those with imagination, there is a particular attraction about the high grey stone walls found in the heart of Paris, glimpses of trees above them and great impressive gates set in them, leading to some green paradise of garden and a stately home. It is in such settings as these that the fêtes which were talked about for more than one season used to be given, when a pre-war city was still in a fête-giving mood; and more than one person felt convinced that the bad times must be really over at last on the night that "L'Oasis," the *jardin de danse*, in Poiret's garden, was opened for invited guests with a festival of light and colour. The garden was flooded with yellow and white light coming from great globes hung among the trees, and as the big summer moon rose, its rays mingled with the artificial ones like silver mingled with gold.

In corners where they would be most effective, rugs in pale colours were laid, and piles of silver and gold cushions had here and there a black one for contrast. The centre of the oblong garden was covered with a large parterre of low box hedges and flat plants in red and green; in the vague twilight this gave the effect of a huge Persian carpet spread upon the ground. All around it were arranged brightly painted chairs and tables in red, green, blue, yellow, and orange; the tables had yellow cloths upon them and one orange and one black fan each, delicately perfumed, to add an exotic touch. At one end of the garden was a platform for dancing, with an orchestra—not a jazz band—for the charm of the place is far too old-world for anything so blatantly modern.

The garden is shut from the gaze of the curious on one side by a typical Paris wall overgrown with greenery, and on the other by the façade of the grey house with its high windows illuminated from the inside in a glow of orange light. The surprise of the evening was a sudden cascade of fireworks which ran like a flame across the façade of the house and fell in a shower of golden sparks; and no sooner had we finished exclaiming over this than the line of the roof seemed to take fire and a Niagara of silver sparks rained down into the garden, sending curling wreaths of smoke, coloured like mother-of-pearl, into the night blue sky.

Up and down the steps leading to the platform flitted the dancers, the women in the wide-flounced skirts which have suddenly become the rage. One of the prettiest frocks is sketched on this page. It had a foundation of black velvet with two immense flounces of black Chantilly, so full that they stood out all round as if they had been wired. The bodice was a one-sided affair slashed down on one side to show a swathed corsage of silver tissue, and there was a great *choux* of the same fabric on the right hip. Mlle. d'Hinnisdal was dancing in a red tulle gown with a swathed corsage of silver and the skirt a double ruffle of immense proportions. On one arm, she had a silver band with strands of red ostrich above and below it, and her head was wrapped in a red and silver head-dress.

Madame Poiret looked like a figure from the Russian ballet, in a creation of her husband's, which he calls "Dollar Princess," and which is of an unevenly woven silver tissue and has the hips extended with crinoline and their width accentuated with two large plaques of silver fox. The corsage



More than one person felt that the bad days are over while dancing beneath the moon at the fête with which Poiret celebrated the opening of "L'Oasis." This old Paris garden lies between the Faubourg St. Honoré and the Avenue Victor Emanuel III and is to be managed by Poiret as a "jardin de danse"



Oh, yes, it is one sided, this bodice of black velvet slashed to show a corsage of silver tissue. And it flounced about the Poiret Fête with two mad ruffles of black Chantilly lace, so full that one might think them wired—but then one wouldn't



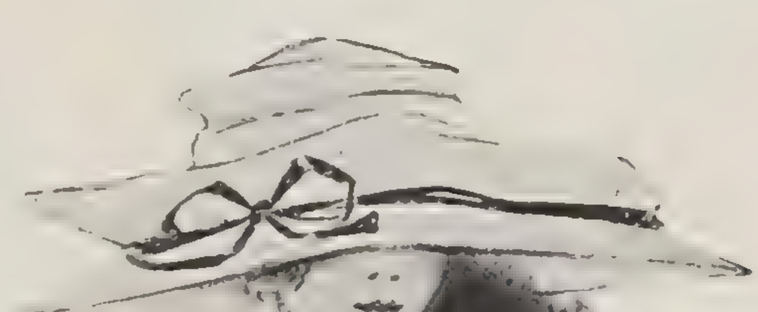
A spot of light in "The Oasis," Madame Poiret wore a gown designed by her husband and called the "Dollar Princess." It was of woven silver tissue and shook a bit of a cape over the shoulders and bobbed grey fox balls on its frilled skirt

POIRET



LANVIN

She wears a mauve ribbon on her hair—but not at all in the usual fashion, for it has been plaited into sections until, with the aid of a black patent leather band around the crown and a mother-of-pearl buckle in the front—there, now who hasn't guessed it is a new French hat?



LANVIN

Did you ever notice how those old old picture hats are always the very newest thing? This distracting rose chiffon affair for evening hasn't a care in the world beyond running a black velvet ribbon through two folds of chiffon and then getting itself talked about for looking like an English print



LANVIN

She is all in a bustle to turn her back on you and go tripping off—oh well, what else is there to be done about a dark blue taffeta frock with sleeves that just keep on going and a skirt with two puffs in the back over a band of red beads? Aye, there's the bustle. The proper hat for this excursion, is, of course, taffeta, trimmed with large beads threaded on a red ribbon



LANVIN

No, she hasn't an eye for anything but her hat—those gay Parisiennes have a knack at covering up one good thing with another. This grey crêpe hat has a brim that says flatly that it is best to gather pink silk rosebuds while one may if one will blossom à la mode



LANVIN

Being demure is one of the best things that this autumn cape suit does, and it accomplishes it in its own naïve interpretation of blue taffeta. After it was shirred on the shoulders and given one of the vague schoolboy collars of which Paris is so fond, the whole matter was tied up with wide ribbons, and a hat of taffeta capped the climax



CHANEL

Life is just one cape after the other—those French designers have so many ideas on the subject. Here is a cape, for afternoon or evening, of taupe velvet. The snug shoulders slip under a collar of kamschatka—yes, they do spell it that way—and it's one of those furs that hide the light of their origin under a bushel of a name



CHANEL

Chanel is under a Spanish influence. He admits it, too, in this evening cape of black velvet, which suggests a bull-fighter's raiment. And it is drenched with rows and rows of ostrich fringe. In Paris, ostrich trimming is even smarter than it was last season—hats, gowns, and wraps wear these borrowed feathers wherever they go

is very low in the back, but the shoulders are covered with a swinging cape of the tissue. On her head, she wore her new coiffure which consists of silver cloth wrapped tightly over the hair and arranged in a twisted knot in the back, giving exactly the effect of silver hair dressed low. Immense earrings, one large emerald ring, and the heelless slippers of a ballet dancer completed the costume, in which she looked like an exotic princess of the Arabian Nights.

THE MODE OF THE MOMENT

Side by side with the wide flounces were straight and narrow frocks, some hung with fringe of beads, some of rich brocades, which certain women prefer to furbelows. The most typical feature of the mode, at the present time, is its catholicity; when on the same evening, one woman may wear the hoops of a Velasquez portrait, and another may wear velvet swathed so tightly around the body that she can hardly put one foot before the other, and when both are gowned unmistakably in the fashion, how can any one silhouette be said to be the mode? Individualism is the cry of the age, and individualism in dress results, among other things, in the fact that there can be no distinctively new silhouette nowadays, making real novelty of design almost an impossibility. We may revive the modes of Egypt, of Byzantium, of Greece, of Rome, or of the Middle Ages, but they have all been done before, almost within the memory of the most recent débutante, and they will hardly cause comment in their latest adaptation. The time is gone, probably forever, when one silhouette could be imposed on all of the women all of the time. We look about the well-dressed world on this eve of the August openings, and we see frocks inspired by all countries and all ages, worn in one bewildering jumble of all the feminine fashions since the modern world began.

"The only thing of which I see no indication," said one woman recently, "is the bustle."

And no sooner had she said it, than along came a Lanvin manikin wearing the taffeta frock sketched on the opposite page with its double puff of silk shirred in the back over a ribbon of red beads—an unmistakable bustle. It remains to be seen, of course, whether women will adopt and popularize it, but here it is. The other Lanvin sketch at the right on the opposite page is an autumn cape suit of navy blue taffeta with the schoolboy collar and ribbon ties which capes are now beginning to have.

ALWAYS—CAPES

There is every indication that capes will maintain their tremendous vogue, and if skirts go wide for morning wear, as they have for afternoon and evening, the cape will continue to be the most popular wrap in Paris, since it so well accommodates the skirts beneath. Everything from the millinery to the furs points to the general adoption of wide skirts. Both modistes and furriers are designing special models to go with pannier gowns, and the only remaining question is whether our suits and one-piece dresses will retain their narrowness or follow the lead of more frivolous garments in fullness.

A GREAT DEAL OF OSTRICH

That Chanel will continue to sponsor the cape is indicated by the models on this page, one of which is a cape of taupe velvet for afternoon or informal evening wear. It shows a collar of a novelty fur, called kamschatka, dyed to match the velvet. The sketch at the right shows a black velvet evening cape cut like a Spanish bull-fighter's (for Chanel feels the Spanish influence strongly this season). It is trimmed with rows and rows of ostrich. The gown to wear with it is of black crêpe de Chine all fringed with ostrich, too, since whatever the August openings may hold in store for us, there is no question but that ostrich trimming is the rage at the moment for hats, gowns, and wraps, and that in the evening women go dancing along like strange birds in borrowed feathers, while their very jewellery, like Mlle. d'Hinnisdal's, is made of ostrich. The evening gown of black crêpe de Chine which Chanel has made to go with this cape is very smart indeed. Short curled tips ornament the left shoulder, and a fringe of ostrich hangs from the black satin ribbon belt that ties in back. The décolletage is in a point at one side in front and in a deep point in the back. A slit in the skirt for dancing is filled in with tulle.

ABOVE THE EYES OF PARIS



The Low Backward Sweeping Lines of Grace Are Those Which the Parisienne Adopts, and the Newest Coiffures For Evening Wear Frequently Descend To the Very Level of Her Eyes



About her hair, which is brought down over her temples, the Princess Lucien Murat has a wreath of yellow velours nasturtiums



Jenia Reinberg

Madame Santos-Suarez wears her splendid coronet of diamonds and great emeralds level with her dark eyebrows

EVE, as every artist since her day has known, was gifted by heaven with a glory of abundant hair. It would seem, therefore, that throughout the ages, woman should value that adornment more highly than any other, as a very symbol of femininity.

Woman, however, is not at all of that mind. As we study the various phases through which the coiffure has passed, we note with amazement the pleasure which all the daughters of Eve have taken in twisting their locks from nature's course, thinning them, torturing them even to the point of having them nearly burned off, about 1905, by artificial waving.

About a year ago appeared the fancy for cutting off what little hair remained, and to this we owe that mode of feminine faces which recall the youths of ancient Greece. It is to this same fashion of short hair that we owe the mode just now of elaborately ornamented coiffures for evening.

At the present moment, much attention is given to these elaborate coiffures, and there are many and widely differing varieties. The influence of the Orient is less marked than in recent seasons, and many of these coiffures take their inspiration from the folk costumes of France and neighbouring countries. Flowers worn in Spanish fashion, peasant head-dresses, Dutch diadems, and the tulle streamers of Boulogne are high in favour, save with such women as Madame Le Tellier, Mrs. Addison, and Madame Patri, who at evening functions invariably wear the hair softly waved and dressed low, adorned only with its own colour and the sheen that comes from perfect care; for with these women, the art of caring for the hair is more than ever honoured. Who dares count the hours that a lovely woman spends in the hands of those who serve the beauty of her hair?

Among the ornaments favoured by the coiffures of this season are cloth of silver and aigrettes or paradise, which are invariably worn slanting toward the back and never standing straight. Silver bandeaux supporting a motif in brilliants in the middle of the front, are also very smart, and it is noticeable that they are worn, more and more, crossing the forehead just above the level of the eyes. Madame Santos-Suarez follows this mode in the wearing of a diadem set with magnificent emeralds. Some youthful heads are crowned with very narrow bands of blond tulle on which a string of jewels is mounted.

Although of many kinds, these ornaments of the coiffure have one thing in common—all emphasize horizontal rather than vertical lines, a mode which lends effect to the eyes and the oval of the face.

However much disguised it has been, it is unquestionably Greek influence which has prevailed in our costumes during the past seven or eight years. The mode is both rational and beautiful.

One of those glittering head-dresses which make the nights of Paris brilliant surrounds the head of the Viscountess de Segonzac with diamonds enmeshed upon a black tulle foundation. As the crowning touch, Lewis added a motif of black plume over the forehead



To the gaiety of evening gatherings, the most brilliant contribution of the Parisienne, beside herself, is her elaborated coiffure. A whole chapter on the mode of evening headgear is in a coronet fashioned by d'Estel of silver embroidery, which rests, as it should, above the eyes of the Viscountess de Ste. Croix and clasps a sideward and backward whirl of those favoured paradise feathers



A wise and tantalizing hat it was, to be fashioned by Evelyne Varon from so naïve an origin as mauve grosgrain ribbon, for it knew how to shadow the eyes and to reveal the hair in a fashion purely French. And this is the way Madame Gould wore it with a mother-of-pearl buckle in front



Such are the milestones of the modish head of hair, first curled, then bobbed entirely off,—and now garbed by d'Estel in the shimmering richness of a cap of orange mousseline de soie. As if to echo the lovelier lights just below, the Parisienne delights to wear about her brows a strand of diamonds, and so the Viscountess de Ste. Croix wears them and weights the cap over her ears by a fringe of silver



(Left) For evening, French headdresses have exchanged their heavenward aspirations for horizontal lines. A long plume of ostrich banded to the forehead of the Princess Lucien Murat with a strand of brilliants conceals the top of her head and sweeps across the back in a way both feminine and charming

(Right) It was Evelyne Varon who tilted this small shape of black velours smartly over the eyes and up in the back over the twist of hair—a limit for wise watchers of modes. A delightful sweep of paradise feathers falls over the shoulder, a shoulder, which, by the way, belongs to Madame Gould



PARIS REVIEWS THE VICTORIOUS TROOPS

The Streets Are Filled with Rejoicing Crowds, and The Parisienne Hesitates Amid a Wealth of Conflicting Festivities to End by Choosing Them All

AS I write my impressions of these weeks of rejoicing, I am filled with regret that all those who during the past four years have taken so active a part in the war can not be here now to take part in this great national fête when all Paris is vibrant with emotion. A year ago, they saw Paris deserted and in agony, passing through one of the severest crises it had ever encountered. Today, they would see it enthusiastic, overflowing with life, and crowded as never before. Wonderful to see are the sumptuous decorations which have been prepared for the review of the victorious troops.

All the streets are hung with garlands from window to window, down all their length; flagpoles at the corners are hung with flags and baskets of flowers, strings of lights cover the fronts of all the monuments, and festivity is everywhere—a fête arranged and desired by millions of hearts and doubly joyous because it has been so long awaited.

While the people are enjoying these magnificent fêtes, social life becomes more madly joyous than before. One no longer knows where to go or which invitation to accept. Dinners, balls, lunches at restaurants, all these gatherings demand a continual renewal of costumes of distinction, all of which contributes to keep the great makers on their mettle.



Newest of new modes is to match gloves to bag and to fringe both, Sioux fashion

None the less, material existence is still beset with difficulties. Taxis are so rare that one is driven to despair. One entreats a chauffeur as one might entreat the bounty of the gods. We set out for the ball without an idea as to how we are to return. Assuredly, we shall return somehow, perhaps in the carriage of some generous friend; but whatever our fate, we can not resist the opportunity to live again in the gaiety of the years before the war.

The great fête given at the Hôtel Doudeauville for the benefit of the Polish Red Cross was such a success that one would have believed oneself at some public meeting, rather than at an affair to which the entrance fee was a hundred francs. As usually happens in such cases, the crowd was gathered from every rank, the intellectual world, the world of fashion, the demi-monde, and the world of the theatre. Nor were there lacking the newly rich, those who yesterday lived in total ignorance of the uses of gloves and veils, and who still are unenlightened as to the art of placing a pin or the graceful way of tilting a hat. Thus I saw no less than three brooches on the same bodice, and I noticed cape lines of a past mode, balanced on curls equally out of fashion. True



For Mlle. Olga Edwards, Paquin has created a brown satin frock which hints of the slashed doublet of mediæval days and is draped and knotted at the skirt hem

enough, but I also saw women delightfully dressed, such as the Vicountess de Segonzac, whom the unseasonable weather had obliged to wear one of those fringed mantles, grey green in colour and immensely smart. Equally charming was Madame de Mier in her one-piece frock of black crêpe de Chine with a fringed girdle; she was wearing a wrap of zibeline.

SIMPLICITY IN FUR WRAPS

In passing, I note that a simple wrap of sable vison or chinchilla is again in fashion, doubtless because of the favour now accorded to the cape, from which it is derived. In any case, it is a type very warm and very becoming.

Madame de Cartassac, the daughter of the Duke de Tamamés, was most distinguished in a redingote of white silk jersey with front of black silk jersey, a very striking effect. The Duchess of Doudeauville, who filled an official rôle on that day, was dressed for her part in a costume of lilac mousseline de soie over a foundation of silver lace. With it, she wore an orchid hat.

Mlle. Sorel, Mme. Jeanne Granier, and many other actresses were selling roses, which, for that day, were not taxed—not that the price was less on that account.

The same evening, I went to dinner in the Bois. Joyous parties were everywhere, a wild mixture, but typical of Paris. Everywhere, there were light coloured frocks; I noted particularly the prevalence of white accented with silver. A few women wore hats, others were bare headed with elaborate coiffures, often exaggerated, as, it must be admitted, much that we do at present is exaggerated. This is not to be regretted, however, for it is an intensity of life which succeeds the intensity of dullness, and is a matter for congratulation and occasion to draw a long breath of relief, and this seemed to

(*Continued on page 122*)



The Countess Pierre de Pange wears a black satin cape which makes no effort at secrecy regarding its lining of Mongolian goat



Madame Edwards meets the victory festivities in a shimmering cape of orchid moire antique, generously ruched with its own self

THE CHILDREN OF YUGO-SLAVIA PROFIT BY THIS TEA-ROOM

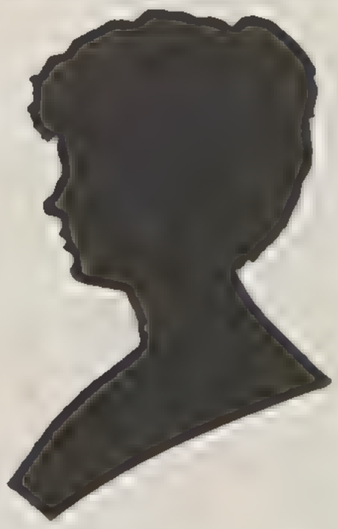
"CANARY COTTAGE," IN THE FRICK GARDEN AT PRIDE'S CROSSING



(Right) In this bright corner in "Canary Cottage," pale green tables and china bring the out-of-doors indoors to tea, and curtains, flowers, and waitresses' gowns are the colour of yellow sunshine

(Left) Miss Marjorie Thomas is serving tea to Mrs. Marshall Fabyan, Mrs. Herbert Mason, and Mrs. Gerald Branwell. After tea, there are lovely garden hats to be seen and had, too





(Above) Miss Helen Frick, vice-chairman of "Canary Cottage," posed for Miss Genevieve Ross, who makes silhouettes at the cottage



(Below) "Doughboy," a Belgian police dog, who won fame and friendship in the war, will be sold for the benefit of the cause



Mrs. Robert Means is among the waitresses who are working for the cause, and for every tea served, there is money in the treasury to feed the hungry little Yugo-Slavs



Mrs. George Simpson is chairman of the Hat Department which effectively shares with the tea, dancing, and special music in making "Canary Cottage" a striking success

"Doughboy" lends his protection to Mrs. John Heard, junior, captain of the waitresses, and Mrs. William G. Mitchee. All funds raised by "Canary Cottage" are disbursed by Mr. Hoover

At "Canary Cottage," a tea-room at Wenham, Massachusetts, well-known women, under the honorary chairmanship of Mrs. E. Henry Harriman, labour on Monday for the suffering in Yugo-Slavia



Baron de Meyer

MISS AUDREY OSBORNE

Miss Audrey Osborne, who is a well-known figure in many of the social, art, and charitable activities in New York, is spending a pleasant summer at Southampton, Long Island. There she is getting some of the rest she earned by the latest and most absorbing of her activities, which was to assist in directing the ward work at Debarkation Hospital No. 4 established in the old Greenhut store



THE CROWNING DIGNITY OF MAN

Kings May Fall and Republics Go by the Board, Feminine Modes May Come and Go, but Neither Age Nor Time nor Absurdity Can Quell the Top-hat

By CAMILLE DE LATOUR



The perfect beau, of course, the beau of tradition, was master even of the top-hat

JOY has returned again to our lives; our happiness is complete. The war has sent back our men to the fireside, and once more we may know the happiness of home, the delight of being loved and petted. Why should a cloud come to shadow such felicity? Why is it that the moment they rejoice our hearts by appearing again in civilian clothes, our husbands must bring to light again the ridiculous high hat that we thought was gone forever? It was one of our consolations that the mobilization had done away with it, and we hoped that we should never see it again—vain hope! When I say "we," I exaggerate perhaps, but it is without intention. Perhaps there are still in the country, and even in Paris, women who regard the high hat as the height of distinction. There are women, no doubt, to whom an escort in top-hat is a matter for justifiable pride. Not of that opinion am I, however, nor do I believe that the majority of Parisiennes share such a delusion.

For the first two years of the war, we delighted in the idea that this absurd head-dress was a thing of the past. Neither men nor women wore formal costumes. The soldier went to the theatre in uniform, the civilian in tuxedo. One married, one buried one's friends in service cap or small hat. No mode regulated the size or the dimensions of this hat, and it was stiff or soft, round or dented, with border wide or narrow as suited the fancy of the wearer. Each man chose the hat which suited his character and his face, and it was all very delightful. Not the shadow of the high hat troubled our serenity, and no one thought of wishing for it—not even the unmobilized contemporaries of the late Prince de Sagan.



The dandies of de Musset's day posed it with admirable grace upon their curling hair

But, oh no, it was not dead, this famous high hat. It had but gone into voluntary oblivion for the period of the great storm which shook the world. Like a king in exile, it watched the course of events, awaiting recall by the faithful. Two years later, it made its triumphal return on the head of a leader of one of our great and friendly Allies, on the head of an English minister, to be exact. I conceal his name, for it was, in my opinion, a bad day's work which he did.



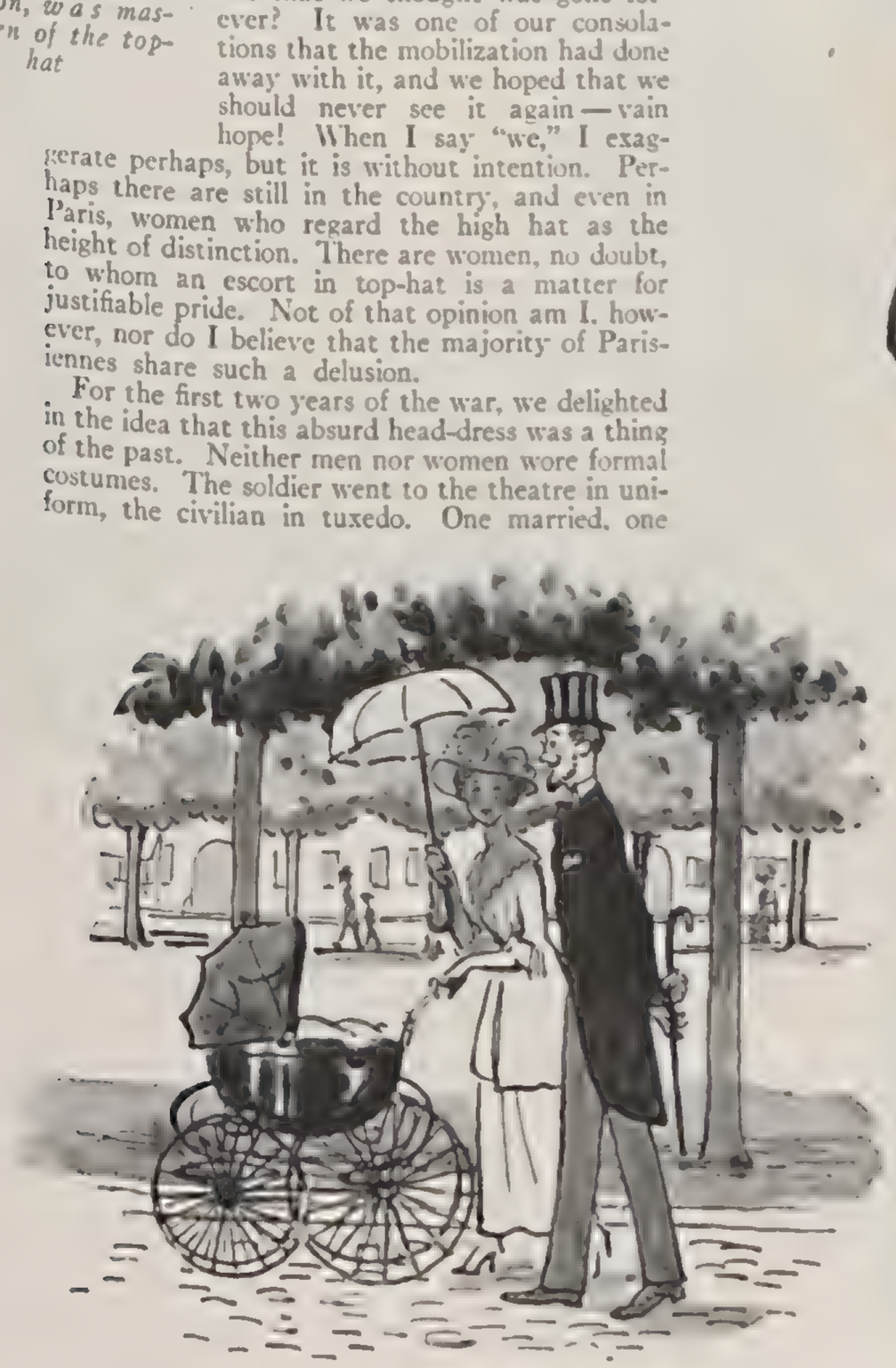
Woman combats with fury—but can we say with consistency?—this attachment to a thing so ugly and so awkward

Since then, the top-hat continues its way. Every visit of a king, a prince, or a president brings out thousands. Every official head is covered with one and uncovered from one when greetings are in order. M. Arthur Meyer himself aided its return. On the day of Armistice, before the last announcing cannon had ceased to re-echo, he donned his impeccable shining high hat of July, 1914, and set out to reinstate in its pre-war place on the boulevards and in every political or social gathering that emblem of masculine distinction. Now the deadly work is done; the high hat is present at every public or private function; one sees it at the theatre, in the restaurants, at the Peace Conference; it is become again the subject of endless discussion in the newly reunited families.

To man, this matter of hats may seem indeed of little consequence, but woman combats with fury this attachment to a thing so ugly, a thing which makes the strongest masculine face absurd in her eyes. Who knows? Perhaps a part of her feeling is bitterness against this single fidelity of the most faithless of beings.

From every point of view, it is heavy, this high hat; yet it offers no resistance to even the slightest breeze. In Hyde Park, where it made its début some hun-

(*Continued on page 138*)



Of course, there are still, in the good and beautiful country, women who thrill with pride over an escort in top-hat



Perhaps it is that she resents this single fidelity of perennially faithless man

The most decorative features of the living-room are the ornaments beside the mantelpiece—coral in vitrines with pagoda tops. A Chinese rug spreads its pattern before the hearth, and on the black satin sofa are yellow and coral-trimmed blue cushions

(Below) The unusual colour scheme of apple green walls with old-gold curtains, a black carpet, and black and gold cushions, has been used for Mrs. Vernay's dressing-room. The furniture is black and green lacquer with one or two pieces of satinwood



Mattie Edwards Hewitt



In the dining-room, Chippendale chairs of fine design—dating back to 1760—and a Sheraton sideboard with pedestals and urns of the same period, reproduce the spirit of the English eighteenth century. The walls are a soft grey tone, the carpet blue, and the Chinese curtains, blue and terra-cotta. Above the sideboard hangs a bird painting by Hondekoeter

HAPPY RESULTS IN COLOUR MARK THE NEW YORK APARTMENT OF MR. ARTHUR VERNAY

The living-room is panelled and painted a deep ivory tone, which is pleasing against the soft blue ceiling. All the furniture is old and very interesting, and though of many periods, it has been harmoniously assembled. A Chippendale mirror is noteworthy

(Below) In Mrs. Verney's dressing-room, part of a collection of old English needlework pictures is grouped around the black lacquer dressing-table with its accompanying stool and chairs. The pictures have been so arranged that they form a design



Chinese tapestries of the Kien-Lung period contribute to the Oriental atmosphere of the entrance-hall, of which the walls are Caen stone and the floor is covered with an elephant coloured carpet. The decorated dresser with its molded front holds two "clair de lune" porcelain vases of the Khang-Hi period. A Spanish lantern forms the centre light of this room



THE FURNISHINGS OF MANY PERIODS, WISELY SELECTED, HERE LIVE IN DECORATIVE HARMONY

Mattie Edwards Hewitt



For the first act of "Cleopatra's Night," which is to be the American opera to have its première of this season at the Metropolitan, huge lotus-topped columns dominate the setting called "The Bath of Cleopatra." For this new opera by Henry Hadley, Norman-Bel Geddes designed scenery, costumes, and lighting

MAKERS OF MUSIC

The Metropolitan Adds New Stars to Its Notable Company, Opéra Comique Enters Its Second Season, and the Symphonic Orchestras Promise Brilliantly

By GRENVILLE VERNON

THE music season is about to make its annual Phoenix-like ascension from the ashes of its past. Music seasons are a series of rebirths, and, as in life, the prophet who forecasts their history may very likely go far astray. In music, however, we have some facts to go upon, and these facts are now of sufficient number to make it possible to determine the main outlines of the season of 1919-1920. The war has ended, but in Europe, conditions still appear as chaotic musically as economically, and, as the great tragedy has been evocative neither of distinguished artists nor notable works, it will probably be too much to look forward to a season of surpassing brilliance. After all, music in America is still largely an imported luxury. Our soil produces singers as fine as those of any other country, and many admirable instrumentalists, but, in the higher reaches of creative music, we are still in our novitiate as compared with the Old World.

Yet, with all our disadvantages, we possess the leading musical theatre of the world. The Metropolitan Opera House is the goal of the operatic artist, no matter of what race, and we do well to hold this supremacy with jealous care. Before sailing for Europe, Signor Gatti-Casazza announced that all the great singers of the company would be retained. Caruso, Farrar, Barrientos, Matzenauer, Easton, Hackett, Martinelli, Didur, De Luca, Chalmers, Mardones, Garrison—all are to be with us again, while Pasquale Amato, after a year's absence, is to come back with renewed vocal powers. It is even rumoured that Lucrezia Bori, whose loss to the world of opera was a veritable tragedy, may again rejoice New York audiences. One can only hope that the report which comes from Spain that she has recovered her voice may be true; her coming would lend to the season a brilliance the more welcome as it has been unexpected. Of the new names, the greater part are American, though Gabriella Besonzoni, an Italian contralto who is said to be of the first rank, and Milo Picco, a baritone heard last season at two performances of "L'Amore dei Tre Re," are also announced.

Of the Americans, the keenest interest attaches to Orville Harrold, the American tenor who was originally found in vaudeville by Oscar Hammerstein. Mr. Harrold's career has been one of the inexplicable things in opera. His rise was meteoric, his fall and absolute eclipse no less sudden. After three seasons in New York and London, where his glorious voice was the talk of the operatic world, he entered musical comedy and vaudeville. At the Century Opera House, he made an attempt to win back his old position, and, as Romeo, proved himself at last a finished artist,—but the gain in his dramatic art was accompanied by the loss of his voice. A period of oblivion followed until, last season, he suddenly appeared at the Park Theatre as a member of the Society of American Singers, singing the finest Hoffman ever heard in New York and one of the best performances of the rôle of Pinkerton. His career at the Metropolitan will be watched with eager interest by a large audience of admirers.

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Tiny Egyptian figures on the stage show by contrast the vast space of the decorated "Feast Hall"

This is the setting planned by Norman-Bel Geddes for the second act of "Cleopatra's Night"

SEEN *on the* STAGE

The Murderous Mélodrama Opens the Early Season in New York

By CLAYTON HAMILTON



Monroe

Happy is she who is successful in a successful play. In this instance, "she" stands for Olive Wyndham and "A Voice in the Dark" for a highly successful play



Abbe

(Right) Gilda Gray has sung and danced straight into Broadway fame by her "Beale Street Blues" in "Gaieties of 1919"



Maurice Goldberg

Irene Fenwick, who makes us remember "The Song of Songs" and her many dramatic successes, is now the bright star of "Those Who Walk in Darkness"

(Below) At the new Art Theatre, London, Dorothy Stuart gave a novel rendering as Gypsy in Farquhar's "Beaux' Stratagem"

THE calendar of theatregoing in New York has come lately to resemble a serpent that has swallowed its own tail. In the orderly old days before the war, the theatre season was inaugurated formally on Labor Day, with the planetary reappearance of John Drew at the Empire Theatre, and was concluded, with the advent of hot weather, in the early weeks of June. Dramatic exhibitions were foregone throughout the summer months, when most New Yorkers were away on their vacations; but entertainment was provided for imprisoned swelterers by non-dramatic "summer shows," produced for the most part upon roofs, where smoking was permitted and drinks were served (it was possible, alas, to order drinks in the orderly old days!) and the auditorium was open to the stars. In recent years, however, the dramatic season has been more and more extended by late lingerings and adventurous early openings, until at last the two extremes have met and passed each other and the non-dramatic "summer shows" have been called upon to compete in mid-July against straight plays belonging both to the going and to the coming season. The business of Mr. Ziegfeld's "Follies," which is always the finest of the summer shows (all others, admittedly, are imitations) has not been hampered by this newly initiated competition; and a question arises as to where the public comes from that is willing to patronize a group of murderous melodramas in July.

PLAYS FOR THE SUMMER VISITOR

New York is still empty of New Yorkers (or, at least, the women-folk of the metropolis, who constitute the paying public for the drama) from June until September; but it is now crowded to capacity throughout the summer months with visitors from other parts of the country. This new condition is one of the minor results of the world upheaval which began in the summer of 1914. Thousands of people from the smaller towns—particularly from the middle-western states—who had saved a little money and were wont to educate themselves by a summer trip to Europe were cut off from this custom by the advent of the war and were driven to the alternative of seeking evidences of the larger life of the world in the American metropolis. For these people, New York (out of season) has become a summer resort, even as Paris (out of season) used to be. In the days before the war, the Théâtre Français was supported mainly throughout July and August by American visitors from Omaha and Oklahoma; and these same visitors must now be entertained by the theatre in New York. This summer, also, the metropolis has been crowded with thousands of other visitors who came to the great harbour to welcome home heroic relatives returning to be demobilized from our huge Army overseas; and these thousands also have sought the theatre, as one of the traditional institutions of New York.

THE AUDIENCE DOES THE TRAVELLING

As a result of this new influx, a condition has been created whereby it is no longer necessary for the managers to go to the expense of sending plays "upon the road," since they can merely keep, or show, their plays upon Broadway and permit the public of "the road" to assume the expense of travelling to New York to see them. This economic calculation is absolutely reasonable and must be accepted as the only sound basis for the recent extension of the theatre season in New York. From the critical point of view, however, it is only fair for any open-minded commentator to accept the reservation that the new plays offered in July are intended for the entertainment of audiences from "the road" and are not expected to be judged by the more experienced



Maria Pearson

and sophisticated public of the metropolis—cynical New Yorkers.

Now that the one sound economic reason for the recent extension of the theatre season in New York has been indicated honestly, it can not be unfair to say that the remaining reasons result apparently from a persistent naïveté of mind on the part of our producing managers. It has frequently been stated in these pages that the few people who control the theatre in America conduct its destinies not as a business but a gamble; by their own repeated statements, they must be regarded as gamblers instead of business men. As gamblers, they are subject to unreasonable superstitions; and the average theatre-manager is just as absurdly superstitious as the average player of professional baseball.

AN ANCIENT SUPERSTITION

One of the unreasonable superstitions of the theatre is that, if the current run of a successful play is interrupted—for any reason whatsoever—the intermitted run can never be successfully resumed. This superstition accounts for the artificial extension of the waning theatre season. Managers of pieces that are playing to big business in May are persuaded to permit their attractions to straggle miserably to an end in mid-July, instead of taking the unsuperstitious step of closing up their shop upon the first of June and reopening it—"for business as usual"—upon the first of September. Fortunately, this enervating superstition is to be challenged this year by so fine an artist and so appealing an adventurer as John Barrymore. Because he deemed that a vacation was needed by his brother and himself, he insisted upon the closing of "The Jest" in the middle of June, when the piece was playing to capacity; and he has announced his intention of resuming the interrupted run of this play in the middle of September. If Mr. Barrymore succeeds in this adventure, he will do the theatre a great service by exploding an ancient managerial superstition.

ANOTHER SUPERSTITION

It happens very often that several plays of the same generic type are conceived and written simultaneously by several different authors and are accepted for production by several different managers. (The reasons for this recurrent phenomenon—which has to be accepted by the critic simply as a fact—might serve as the starting-point of an investigation by some such thorough student of psychology as the late William James.) In such a case, there is a superstition among our gambling managers that the earliest production of the group is the one most likely to be rewarded with success. There appear to be no facts to support this superstition. Of four or five productions of the same sort, the likeliest survivor seems to be—upon the evidence before us—the best of the lot, indeed, instead of the first of the same lot. Last season, for example, when half

(*Continued on page 116*)



Putnam and Valentine

When it comes to dancing—as it always does sooner or later—then it comes to Florence O'Denishawn whose very name suggests the school of dancing presided over by Ruth St. Denis and Ted Shawn and who is now appearing in the new edition of "Hitchy-Koo"



Alfred Cheney Johnston

(Left) Alta King as "Serenade" is one of the pretty girls it is hard to forget, melody or no melody, in the song number, "A Pretty Girl Is Just Like a Melody"; and the latter is a good reason for seeing the "Follies of 1919"

(Right) Gay Alden is a lovely thing that happens in the chorus of the "Greenwich Village Follies." As one of the famous artist's models, she is decidedly worth while. The performance has escaped the confines of the "Village" for Broadway



Maurice Goldberg

ART

By MARION E. FENTON

SUMMER exhibitions this year have, as is usual with New York summer exhibitions, done honour to the American artist, many of them to the entire exclusion of foreign work. Of course, the summer exhibition which is to continue throughout September at the Knoedler Galleries is of exceptional interest and quality. The galleries seem, as a rule, to have given more than common thought to their summer exhibitions, encouraged thereto, no doubt, by the unusual activity of the season and the great numbers of people who have gathered in New York despite the warm weather.

In all, there are forty-five paintings in the Knoedler exhibition, little that is really new and many old friends, but paintings of merit and many of them the work of artists whose names rank high among present-day painters. In the place of honour hangs the Sargent portrait of "Mrs. Moore," a canvas painted far back in 1884 when Sargent was devoting his keenness and skill to interpretation in portraits. While not conspicuously among his best portraits, this canvas is an excellent example of the brilliancy and the keen reading of character which played so large a part in the building of Sargent's fame as a portrait painter.

Among the canvases of special note are two by the late William M. Chase, both of them high and narrow, in which he has sought to emphasize, by large space, the relative smallness of the children he depicts. "At Play," painted thinly on a fine canvas, shows a softness and greyness of colour fading into the deeper greyness of background in the manner of which Whistler was past master. In decided contrast to this, both in mood and in method, is "Master Roland Dana Chase," a very distinguished small gentleman in white and carrying cane and gloves, painted firmly against a tapestry background of landscape — effective, finished, and quite as complete in itself as is the small man it depicts. It is among the most interesting of the Chase portraits of children.

Here again is the familiar "Girl with Cat" by Cecelia Beaux, and there is also a brilliant canvas, "Fisherman's Family" by George Bellows, which glows with all the blue and the freshness of the breeze-swept sea. By Rockwell Kent is a blue island in a green sea, more decorative than

(*Continued on page 142*)



Among the most engaging child portraits by the late William M. Chase, is a portrait of his son recently shown at the Knoedler Galleries



(*Right*) *The summer exhibition at the Young Galleries includes a finely decorative landscape fresh from the brush of Emil Carlsen*



(*Left*) *An addition to the collections of the Metropolitan Museum is the portrait of Madame Lebane by the French classicist, Ingres*

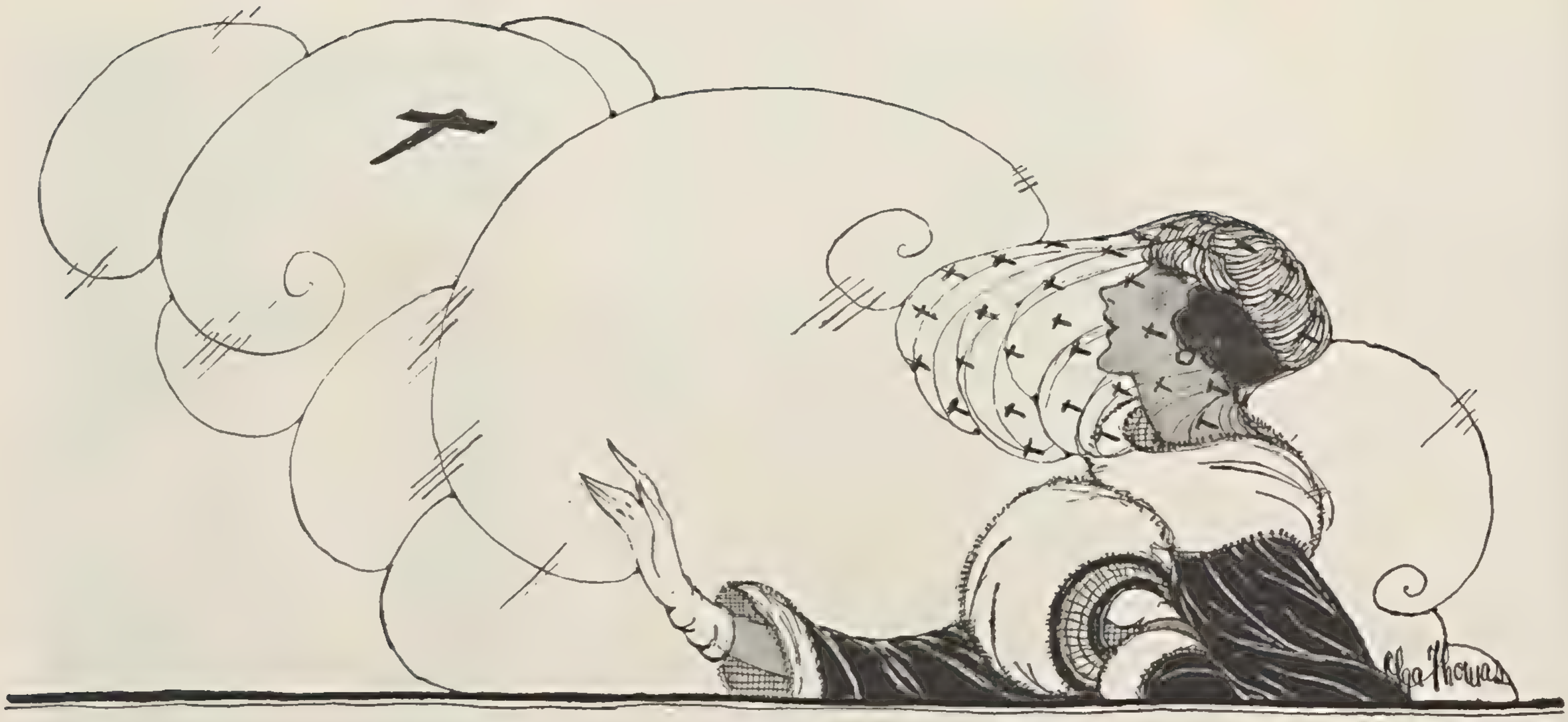


© Rockwell Kendall



(*Left*) *"Phantasmata," by Sargent Kendall, plays with a theme enthralling to every painter — reality and illusion*

Seldom has even Potthast dealt more skilfully with the sea-beach than in this canvas recently at the Young Galleries



While the masculine mind considers soberly the various industries which the aeroplane will revolutionize, feminine wit has already seized upon that important invention to revolutionize veils. What better way to hail the upward soaring of the human race than to don a yard or so of wide-meshed black veiling which flies a whole host of tiny aeroplanes; veil from Altman



THE GRACE OF FLOWING LINES IS

THE THEME OF AUTUMN VEILS WHICH

TAKE THEIR CUE FROM PARIS



When a circular black veil has a gay border design embroidered in cotton threads, it may be trusted to have a trick or two of its own. Attached to the top of a smart little Evelyne Varon toque, it may blow about the face in a hide-and-seek way, or it may fly back to reveal the whole secret of the hat of black satin antique and silver ribbon; from Kurzman

The new veils share the enthusiasm which all recent modes have shown for metal threads. Here deft use is made of threads of gold hand-worked into the border of fine cotton net which edges this square black veil of wide open octagonal mesh; from Altman





The loosely floating veil of this season, when not held to formality by a strictly tailored costume, may become a very decorative affair. This brown veil of wide diagonal mesh has a border of finer mesh with a fern pattern in matching thread; from Altman

The filet mesh is well assured of approval for the coming season, and a delightful interpretation of it appears in this square veil, delicately and quaintly taupe, which is heavily embroidered with silk threads forming a wide border; from Altman





Soft plaits (left) climb the rounded sides of a small black velvet turban and arrive at a spray of ostrich and osprey which have been fashioned with charming absurdity into branches and leaves reminiscent of the woodland. If one has a weakness for things military, a chic way to indulge it is to wear a hat of black velvet (right) with a brim cut in four sectors that turn straight up from the face and stand at attention all the way around. And, of course, one's discipline is not at all to blame if the bit of grosgrain ribbon which binds the brim and ornaments the top, peeps out at the side with very feminine curiosity

MODELS FROM LITTWITZ

(Right) Flowers are wise enough in their way, but they never could have thought of wearing their petals as this hat does,—in two picot-edged rows, one the tiniest bit shorter than the other. But when a hat is of soft taupe velvet with a tam-o'-shanter crown, lovely and youthful in line, it is not only apt to do such things, but it may even have the ingenuity to attain a large pearl ornament in front



A world of mischief can be accomplished by a pair of eyes half hidden by the soft drooping brim of a large, high-crowned, velvet hat. For when a fair young thing knows that her hat is in the very newest shade of golden brown and that it conforms absolutely to the latest dictates of fashion, being skunk-trimmed round brim and bow, she is apt to show no quarter

BEFORE THE FIRST LEAF TURNS, THE FIRST AUTUMN HAT HAS DECLARED THE WAY OF AUTUMN MILLINERY

EVEN THE VERY YOUTHFUL EVENING GOWN HAS EXTRAVAGANT AND ELABORATE TENDENCIES THAT POINT TO A WINTER OF MORE THAN USUAL BRILLIANCE

MODELS FROM GIDDING



A silver lining for a very black cloud of jet fringes and cold-gleaming black paillettes is made of silver cloth on the straightest possible lines. Shoulder-straps of net, hung and embroidered with jet, do an important piece of work in holding the straight-hanging gown in place. The three rows of jet fringe are separated by bands of net glinting with paillettes



Worthy of the matron's poise and charm, and especially designed to enhance them, is this gown of robin's egg blue and silver brocade that keeps its very barrel-shaped lines, though it drapes quaintly across the front and trails with dignity into a pointed train. The bodice of silver cloth is richly brilliant with pearls and rhinestones and astir with little fringes that swing brightly from the beaded motifs



A gown of airy beaded net turns its youthful back upon admiration, and wisely, too, for it is a ravishing back of black net beaded with flowers of red, green, gold, and jet, and one is very happy to know the front is just like it. There is also a girdle of gay red, yellow, and green ribbons that comes looping down one side where the satin underslip is allowed to show

GOWNS WITH THE VARIED HUES OF AUTUMN LEAVES SHOW FEMININE IN-CONSISTENCY IN SLEEVES AND NECK

MODELS FROM ALTMAN



For a gown of mahogany coloured duvetine, gold embroidered and fashioned on charming lines, a slit overtunic that is a continuation of the bodice is one of the favoured accompaniments. Another feature approved by the mode is the blousing of the bodice. Over the narrow underskirt, the fulness of the tunic is quite marked from side to front. The gold embroidery gives an exquisite contrasting colour effect



Never was there a smarter street gown, nor, for that matter, a more practical one than this of golden brown duvetine bound in matching grosgrain ribbon. Its long-waisted bodice with three-quarters length sleeves, buttons over in surplice fashion and ties about to the front again. In the straight ample skirt, the fulness is adjusted by small plaits about the natural waist-line



Lines that start at the shoulder to be straight up and down may incline to decidedly circular fulness at the bottom of a skirt, and that is the newest feature of this chemise dress of henna coloured duvetine. It is belted narrowly and quite low, and embroidered as to sleeves, pockets, and almost the entire skirt in rich gold thread



As if to atone for its French brevity of sleeve, a gown of sapphire blue duvetine fastens at the back all the way up to a high collar. Topping the plain gathered skirt is a bodice with two minds as to length, for in the back it is quite long. In front, however, it wrinkles up softly above a vest of cream linen exquisitely embroidered in dull colours and banded with a duvetine belt



With distinction in every line of its fine English blue serge length, this one-piece dress proclaims the penchant of autumn for ruffling things with plaitings of their own material. Sapphire blue and silver threads embroider the square neck of the long-waisted bodice. The full skirt with graduated rufflings waives all claim to a hem by turning itself in under; from Bergdorf Goodman. The lady with the long long scarf and the abbreviated skirt assumes—indeed, with evident good reason—that plaitings are the end of her existence

In the frock-like suit of golden brown duvetine in the middle, the double-breasted coat buttons all the way to the soft collar, but stops abruptly at the waist and the three-quarters length of sleeve. Here, however, plaitings of golden brown charmeuse carry on the good work. The modish individual who hides one long sleeve in her muff chose navy blue silk fringe at the neck to match her one-piece serge frock. Over the rather wide-hipped underskirt falls an apron on circular lines, edged with serge plaitings; Bonwit Teller

INSTIGATED BY VOLUMINOUS PLAITINGS OF THEIR OWN MATERIAL, SOME OF THE MOST RECENT SUITS AND ONE-PIECE DRESSES ARE GETTING ALL RUFFLED UP OVER THE NEW DICTATES OF THE AUTUMN MODE

FROM MARY'S LITTLE LAMB *to* MARY'S LITTLE FROCK

It Takes a Whole Year to Put a Proper Sheep on the Shelf—and Then, Contrary to Expectation, He's More Popular Than Ever

By BETTY D. THORNLEY



To begin with, Mary's brown duvetine lived first of all on the back of an obliging sheep that attended strictly to the business of growing it and looked a lot like a fat cloud rolling along on four good-natured legs

IT was the darkest and richest and blackest brown you ever saw—one of those deep velvety browns that hide on the lower side of a pale fungus in a dim wood. Only in this case the brown lived on a very select shelf in an ultra select establishment just off Fifth Avenue. It was fifty-four inches wide, and soft beyond belief considering that it was all wool. And Daphne had just come to the conclusion that she couldn't live without a suit of it.

Monsieur himself had suggested the shade as well as the material, since Daphne had fallen quite in love with a model in one of those lovely Pompeian tones—only that Lisa had just got Pompeian, and there'd be Vesuvius to pay in the family if it turned out that there were two of them.

The obliging assistant effaced himself behind the big bolt and unrolled wonderful dusky lengths. Despite the fact that it was plain brown, there was a subtle bloom on it, and, when Daphne drew it through her fingers, it was smoother than suède.

"French, of course," she said. "Why, oh why can't we Americans ever learn how to make the very best of anything?"

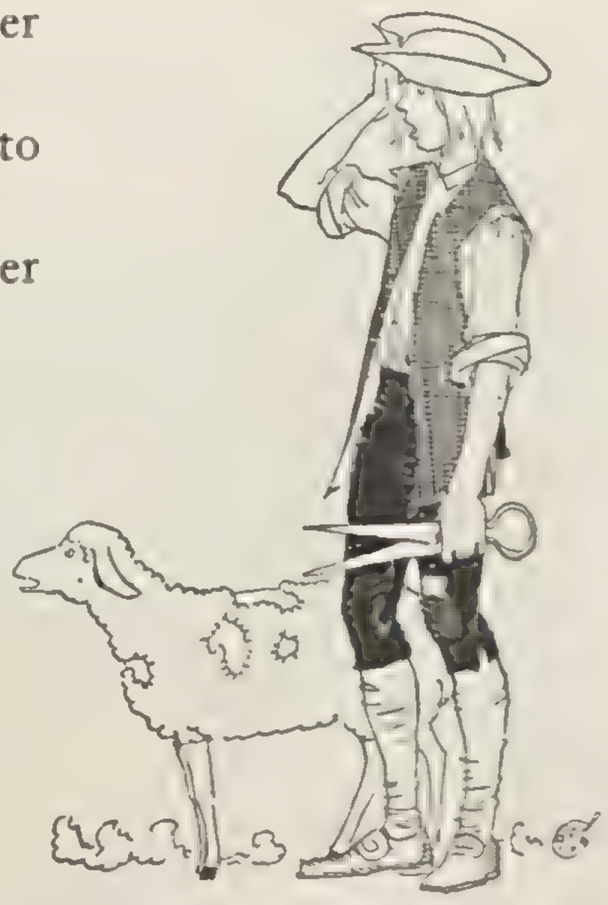
Monsieur smiled. Indeed he almost twinkled at his favourite customer.

"On the contrary," he assured her, "France is wonderful—too wonderful to claim what she does not do. And the material here is American, down to its very name of 'peachbloom.' It was made in New Jersey."

To-day, America has definitely arrived, so far as the textile field is concerned. American materials have even been taken to France to be worked on by French and American creators in collaboration. But, so new and so unknown to those outside the industry itself this success, that many American women continue to purchase their own domestic textiles more willingly when they imagine they have been imported.

The reasons for success in the textile field are the same, probably, as those that account for it in other fields—a care and attention to detail that is old-fashioned European, joined to that spaciousness of outlook that is essentially of the new world. You can't make good textiles with your eyes on speed—or size of output—or cheapness of operation. You've got to think of quality—and then more quality.

Here is the story of the kind that costs more, but looks better, wears better, is better, because it has been better made at every step of the way. It is a practical story, because a suit, a dress, a coat, nowadays, is an investment, and no woman, no matter how much money she has, can afford to put it into poor material that, give it time, will betray the very best of tailoring.



This plaintive profile—at the left—is simply our best living example of the necessity of tempering the wind to a shorn lamb. And, in spite of his exhausted appearance, he hasn't a patch on the other gentlemen

To begin with, Daphne's brown peachbloom had lived in Australia on the more-or-less white back of a sheep who attended strictly to the business of growing it, quite unconscious of the fact that careful breeding and a very dry climate had made him the finest thing of his kind in the world. with merino wool of such close curl that buyers from two continents and a tight little isle would fight for the privilege of getting it. The buyer for the New Jersey firm was very wise indeed, for, by the time he'd done his season's purchasing, the great store-room overseas in America was full of bales. The squat iron-bound ones were his share. At the other end of the storeroom were others, three times as big, filled with cross-bred wool from the great upland pastures of South America—not so fine, but very long and strong. The harsher, stiffer materials would be woven from this wool that starred so successfully as

(*Continued on page 94*)



Little Bo-Peep has lost her sheep—and the very best place to find them—at least, the wooly part—is to ask for so many yards of duvetine at a gay Fifth Avenue shop

THE PLEASURE GARDENS OF ANCIENT INDIA



Peter A. Juley

In India, long ago, minarets and towered pavilions looked down upon shimmering lakes, and floating gardens rested like quivering mirages upon the placid water

Centuries Ago, Garden-Craft Made Romance a Magical Living Legend

By "SHAHINDA"

(BEGUM FYZEE-RAHAMIN)



Peter A. Juley

Under a white pavilion, the Princess Roushanara still sleeps in a ruined garden where peacocks used to flaunt their gorgeous plumage and maidens dreamed fair dreams

IN India, in olden times, laying out a garden was considered the purest of human pleasures, and, through the contributions of Buddhism and Mohammedanism and the romantic Persians and Turks, it became a perfected form of art. Nothing of the kind has ever been known to equal the pleasure gardens of the great Moguls in splendour and elaborate detail. Like the Taj Mahal at Agra and the many kindred fairy palaces in India, these gardens had something ethereal and glorified about them.

It is a country where all things have been inspired by the inner motives of religion, and this fact probably accounts for the sense of utter calm and ecstasy that permeates the Indian gardens and pavilions. The distinguishing feature and general plan of the Mogul gardens were based upon the ancient idea of the paradise garden which, the Koran tells us, Allah himself planted in its symbolic parts. The word paradise means garden or enclosure, and, following this idea, a square area of ground was chosen and enclosed in four walls with four main entrances elaborately ornamented and raised as battlements. The four angles were surmounted with graceful octagonal structures, giving the garden an air of exclusiveness and repose. The grounds were divided into eight parts and laid out with shrubbery, fruit-trees, and flowers according to the traditional pleasance ideals as symbols of life, death, and eternity. Seven terraces stood for the seven planets. The climax of the arrangement was a central point raised as a platform and supporting an arched pavilion of marble. From this, one was able to enjoy the vistas of the soul-giving "rivers of life" of the secret spring flowing from under the pavilion, and its countless cascades and waterfalls, fountains, and rivulets. The photograph at the bottom of this page is a reproduction of an old Indian print and gives an idea of how such a garden looked long ago.

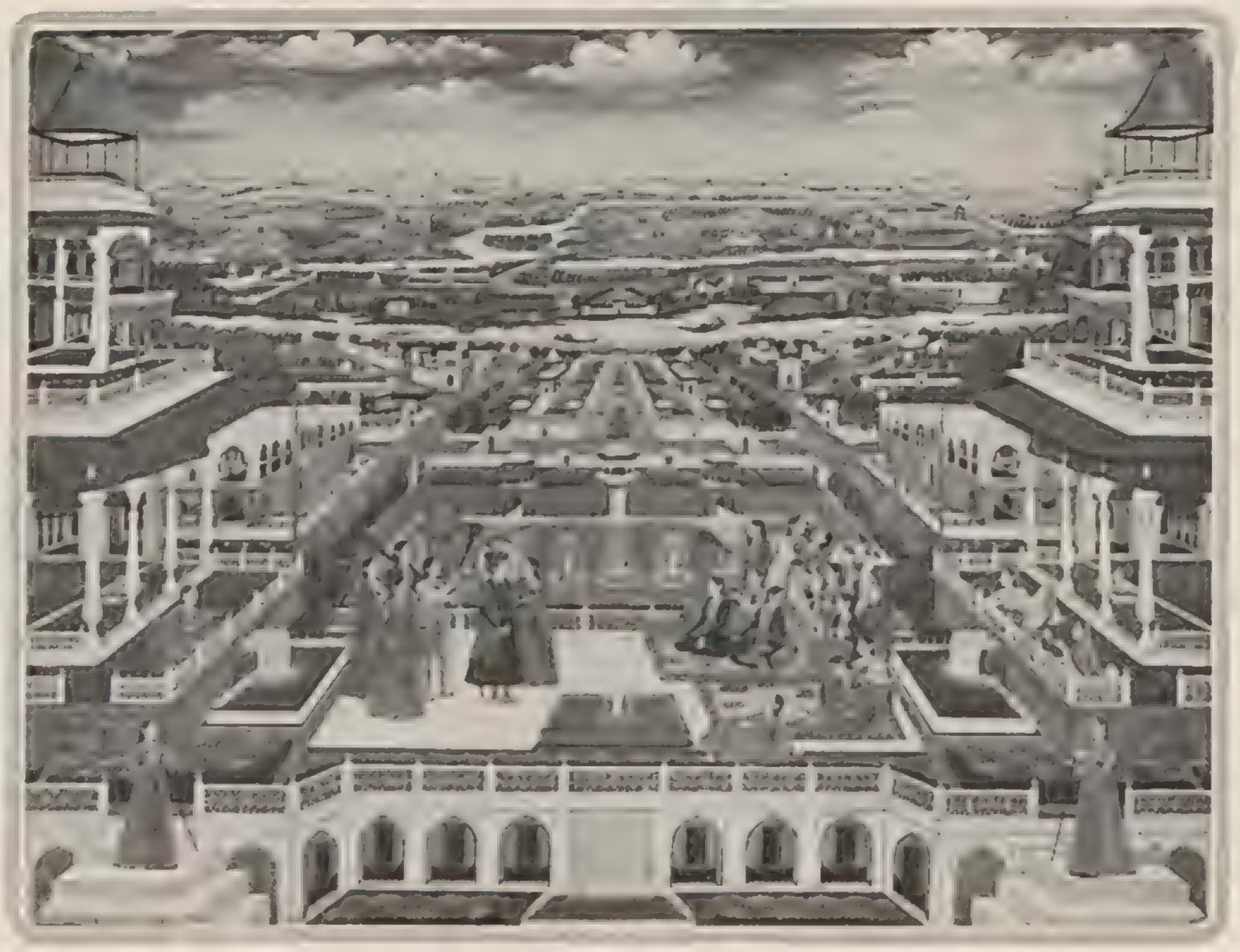
FROM EARLY MYTHOLOGY

The plan is taken from the geography of early Hindu mythology. In the very beginning of things, there was supposedly a Holy Land with a sacred mount called Meru standing in its midst. On this grew the sacred tree of knowledge with Naga, the sacred king of water-snakes, coiled beneath to provide water for the four corners of the globe. A similar tradition of paradise prevailed among the ancient races.—the Assyrians, Jews, Greeks, and Persians—with regard to the sacred mount, the tree of knowledge, and the secret spring. In India, a temple replaced the tree and the mount. A little later, in the Buddhist period, a *chatri*, or umbrella, was added to the temple as symbolic of the sacred tree. When the Mohammedans came into India, they completed the paradise idea of erecting on heavenly principles the pleasure garden as it has just been described; instead of the temple in the middle, they introduced the *baradari*, or pavilion, to give full expression to the glory of the flowers, fruits, trees, and water.

The idea of guarding an area from intrusion by evergreens and flowers and keeping its fastnesses for perfect human joys was imported into China and Japan along with Buddhism in 500 A. D. The famous landscape garden that is popularly connected with the land of cherry-blossoms was first laid out by Buddhist monks, and these gardens, still flourishing in Japan, owe their origin to India where they are now extinct. Even the Japanese national flower, the curly petalled chrysanthemum, is an Indian symbol of the rays of the rising sun and of the wheels of Buddha's laws.

When the romantic Persians and Turks came into India about a thousand years ago, they brought a passion for flowers and a perfected taste for gardening. Their own exquisite legends and romances they intermingled with the mystic symbolism of trees and flowers already prevailing in India; they changed the original features of the gardening somewhat and established the supremely beautiful paradise gardens. These became a stimulus to direct the poetic genius of the people, for they were retreats of quiet contemplation where dreams were dreamed which, reflected in society, became social ideals. "Art for art's sake" was

(*Continued on page 114*)



This print from an ancient painting belonging to His Highness, the Maharaja Gaekwar of Baroda, shows one of the symbolical paradise-gardens of the great Moguls in olden days—a veritable sanctuary of calm repose



Old-time wit and charm and grace may easily sparkle in this salon, flower filled and speared with sunlight shimmering in through French windows hung with shot blue taffeta. Rose chintz blooms on the walls, and brocades cover the fauteuils

(Left) Old Italian painted panels were transformed into a morning-room. Near a commode stands a pair of painted chairs

(Below) The arched door, painted by Albert Sterner, opens on a Louis XVI library worthy of the brush of Walter Gay, its walls panelled in delicate grey, its furniture old and French. Flowers pose with eighteenth-century mannerism on the commode

MR. EGERTON L. WINTHROP'S RESIDENCE AT SYOSSET, LONG ISLAND, IS BESTOWED WITH A QUIET GRACE





Mattie Edwards Hewitt

DEPTHS OF FLOWERS AND TREES EMBRACE THE WINTHROP HOUSE

DELANO AND ALDRICH, ARCHITECTS



Low, white, and rambling, the house waits at the end of a lane of lilacs, and around it old apple-trees, the home of feathered wild things, bend their gnarled and silver green boughs. The house is built of wood, cut to resemble blocks



Careful planning has resulted in a series of little gardens strung like beads on a chain. Against a mass of evergreens, a merry fountain splashes, and marble steps lead to the flower garden where, in a narrow pool, cloud, and sky write their changing glory in water

Mattie Edwards Hewitt

OUT-OF-DOORS,

BOUGHS AND

LEAVES SPREAD

COOL CANOPIES



Grass terraces, smooth and velvety, and a brick wall at the rear of the house lead to a tiny dolphin fountain surrounded by the close green of ivy. Tall locust trees lend their shade to the house, and beneath are chairs and a table



A fairy vista shows the blooming boughs of dooryard apple trees flickering in branches of rose-covered trees through which the sunlight filters in ever-changing patterns on the grassy stretch leading from the house to the formal rose garden in the distance

Mattie Edwards Hewitt

DRESSING ON A LIMITED INCOME

The Top-Coat and the One-Piece Dress, Which Hold Their Place Securely, Offer to the Woman Of Restricted Means a Wardrobe of Amazing Versatility



A carefully selected top-coat will amplify one's wardrobe surprisingly. This youthful coat is charming in a silvertone mixture of purple, brown, and green with a shawl collar of plain brown material



In a coat suited to the more mature figure, navy blue twill, trimmed with faille, offers excellent service for travelling or motoring



There is no more useful friend for the woman with few gowns than the smart dress of serge which is in high esteem. This version has motifs embroidered in sapphire blue and grey on black satin

DESPITE the rumours that tailored suits are to be the pre-eminent fashion of the season, the top-coat and the one-piece tailored dress are still making their appearance. The general lines observed in these garments, the coat and the one-piece dress, are not of a very different order from those of the simple frocks that have come from France during the past two years. Straight in line with decided curves over the hips, they are simply trimmed and are very becoming to the average figure. Such materials as serge, tweed, and duvetine are used in the simple one-piece dresses and coats for street wear. There is also a Poiret twill that very much resembles a soft gabardine and is used extensively and effectively in the new dresses. These dresses are often trimmed with bands of simple embroidery or motifs in embroidery. Tucks and bindings, which are also used, are very attractive on tailored costumes. The fulness is frequently adjusted by small cartridge plaits or lines of shirring, while the absence of belts on the coats is most noticeable. The majority of dresses, however, still cling to the narrow string belt which usually ties or folds across the front and finds its place at the natural waist-line.

As to the absorbing topic of skirt length, all indications are that the gown worn by the American woman is to be shorter, if anything, than it was last season, though from Paris come rumours not to be ignored that the dresses will be longer. However, Paris at its longest will be much shorter than most of our gowns of last season. In the average autumn collection in New York, the skirt length is half way between the knee and the ankle, and the one-piece afternoon dress will, undoubtedly, remain short during the season. The slim, tight, long skirts affected by so many American tailors and dressmakers last year have completely lost favour. Top-coats often extend to the bottom of the skirt, so that, like some of the suits, they more or less resemble the two-piece costume. There is, however, another type of top-coat which is very suggestive of a cape or a wrap. Often these wraps are in duvetine and envelop the figure, falling gracefully into the lines of an evening wrap. This type of top-coat is not altogether acceptable to the needs of the smart woman dressing on a limited income. The simple tailored coat that is a little less elaborate than the wrap coat, but really more chic and practicable for her needs, is much to be preferred.

In the sketch at the lower right on the opposite page, will be found an excellent example to follow. One can readily see that it is not too severely tailored to accompany a one-piece dress for afternoon wear and not too elaborate in line and material to be worn for the morning shopping. This coat is suggested in a golden brown duvetine, finished at the neck with a deep scarf-

like collars of angora in a lighter shade of brown. The upper part of this smart coat is made with a slight blouse over a belt-line of cartridge plaits. The coat fastens at one side with a large bone button in shades of brown. The collar may be worn as shown in the sketch or wrapped closely about the neck, fastening at either shoulder under the drapery. The skirt, as well as the wide sleeve, is finished with double bands of the material, stitched at the top and bottom with coarse brown silk stitching. This band extends into narrow loops which are left open at either side of the coat and on the sleeves. Lined in a simple pussy-willow silk in a soft gold shade, this coat will be made as described or in other colours, by a smart tailor, for $125.

For the woman of youthful mien who particularly requires a coat for rough and ready wear, the design shown at the upper left on the opposite page is most acceptable. Faithfully observing straight up and down lines, the coat may be made with a loose box-like back, and belted across the front. The wide belt, which holds the coat together by buttoning at one side, runs in under the back through openings at either side of the front. Silvertone in purple, brown, and green is suggested, or else in lovely predominating shades of brown with plain brown collar and cuffs. A lining in crêpe de Chine in the colour chosen for the collar and cuffs would be in excellent taste. It may be made to order, by a smart tailor, at the cost of $110.

For the more mature figure, a coat with more fulness is advisable, and in the top-coat sketched at the bottom of page 78, the fulness has been handled in a very discreet manner. It would make an excellent travelling or motor coat when made up in a navy blue twill and trimmed with a navy blue faille, both of the very best quality. Loose circular lines spring from either shoulder, and the skirt of this top-coat is laid upon the upper part in points stitched in navy blue. The fulness which lies across the back is cleverly handled in deep box plaits. The collar and cuffs are faced and finished in the navy blue faille, bordered by a narrow band of the twill material stitched in blue. Twill buttons are used as a trimming. The coat is quite plain in front, and double breasted. It may be ordered from a smart tailor at a cost of $115.

Sketched at the upper right on page 78 is a simple dress in blue serge with embroidery motifs done on black satin in sapphire blue and grey. Simple straight lines characterize the skirt, while the blouse takes the form of an overjacket tied at the waist with a soft black patent leather string belt. It is filled in at the front with a vestee of the blue serge or lighter material. The jacket itself is marked with rows of stitching done in a heavy black silk thread, ending in tiny knots down the front. A long narrow collar of the embroidered satin finishes the neck and extends to the waist, while pointed turn-over cuffs in the same material finish the sleeves. The cost of this frock, tailor made to order, is $95.

The sketch at the lower left on this page shows a simple one-piece street dress that combines henna coloured duvetine and navy blue crêpe meteor with charming results. The main part of the dress, which is of the duvetine, adopts the jumper effect, back and front, while square cut-out sections below the waist at either side form hip pockets. The side sections of the dress which fill these openings are of the meteor, as well as the long sleeves, which are quite tight. The dress fastens at the shoulder and at one side. A deep open neck-line is finished with a turn-over collar of the henna, elaborately embroidered in navy blue and black with touches of gold threads, and the belt is also of the embroidery. Across the front is a strip of mousseline de soie which serves as a vest. This may be made to order for $115. or less, according to the material.

At the top of this page appears a simple costume for a young girl—a jumper dress in blue serge combined with black satin and trimmed with wheels of black silk embroidery. The lines are somewhat full, especially in the skirt. The belt is of black patent leather ribbon. This frock, which fastens at the back, will be made to order by a tailor for approximately $90.

Note.—Vogue conducts this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a two-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern for any garment shown in this department in this number at the special rate of $3 in size 36; other sizes, with pinned patterns, $5



Blue serge, which has proved its worth a thousandfold, here combines itself with black satin in a frock suited to the young girl and trims itself with wheels of black silk embroidery



A charming frock appropriate for street wear is of henna coloured duvetine with bands of embroidery and side sections of navy blue crêpe meteor



A golden brown duvetine coat has a deep scarf-like collar of light brown angora. It is equally suitable and charming for morning or afternoon wear



(Left) An oval linen tray cover with scallops and openwork embroidery is 17 by 27 inches; $3.50



Squares of hand-hemstitching decorate a set of linen tea napkins; $28 a dozen. Monogrammed in three letters; $8 a dozen additional



Daintily suited to either luncheon or tea is a small linen napkin with a design of hand-drawn mosaic work embroidery in one corner; $8 a dozen



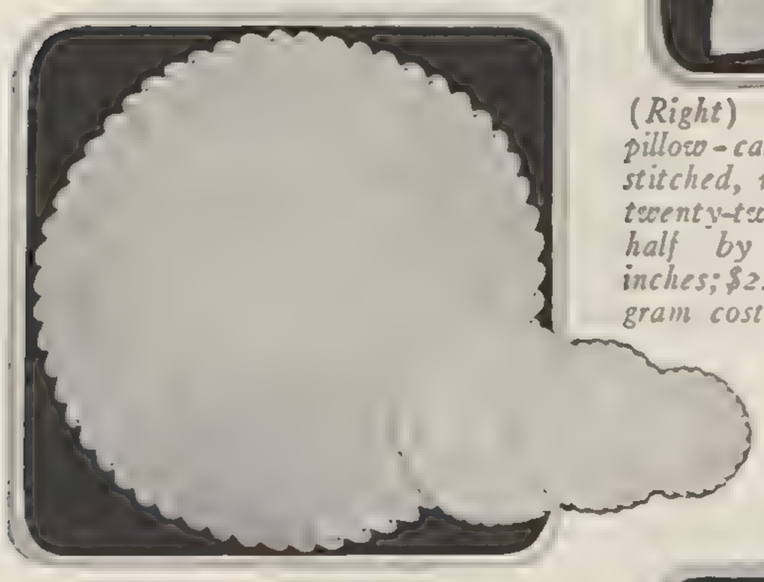
A Derryvale linen hemstitched towel; $21 a doz. Each monogram worked for $1.75 additional



(Right) The linen pillow-cases, hemstitched, measure twenty-two and a half by thirty-six inches; $2.75. Monogram costs 75 cents



The damask bands of this Derryvale linen towel are embroidered; $6 each. Monogram, $1.75



Hand-scalloping edges a white linen lunch-service including a twenty-four-inch centrepiece and one dozen each of the plate doilies, finger bowl doilies, and glass doilies; set, $23



(Above) A white voile bedspread, hemstitched and striped in white, has one initial; single bed size; $12; double bed size; $16



In pure Derryvale Irish linen is a table-cloth which costs $13.50 in a two-yard square size and $17 for the 2 by 2½-yard size. The napkins are 24 by 24 inches; $21.75



At the left, the satin-covered down lingerie pillow, twelve by sixteen inches, has an embroidered linen cover; $5.75. (Right) The fine hemstitched linen pillow-case measures fourteen by eighteen inches; $1.75. With it, one may obtain the down pillow in a satin cover of any colour; $2

EXQUISITE HAND-WORKED LINENS TO REPLENISH THE CHEST IN THE AUTUMN

ON THESE SHAPES MAY BE FOLLOWED TRAILS OF RICH EMBROIDERY

SOFT COLOURINGS AND NOVEL TRIMMING MARK THE NEW KID HATS

HATS FROM LORD AND TAYLOR



One of the most attractive of the autumn hats, after a mode favoured in Paris just now, is of tan kid embroidered with blue silk braid. The large brim is lined with navy blue silk, and a blue bone buckle holds down the tam-o'-shanter crown

In one of the newest hats, an unusual combination of materials is effected by encircling the puffed crown of a black taffeta turban with a very smart band of yellow cut felt; at the front of the slightly rolling brim is a bow of the felt

(Below) Into a youthful and becoming tam-o'-shanter shape has been fashioned pale yellow beaver, faced about the upturning brim with yellow kid. A jade ornament hangs from a tie of yellow felt right at the point of the brim

(Below) For this large mushroom shape, a drooping brim of sapphire blue kid attaches effectively to a crown of lemon yellow felt by means of cut points. A bow of felt edged with the blue kid rests on the front of the brim







Kid of a pale orchid shade, elaborately embroidered in gold, silver, and black silk threads, makes a small three-cornered turban with two balls of the kid dangling from embroidered ornaments at one side



This little hat for town wear or motoring takes kindly to a veil. In navy blue, brown, taupe, or purple; $21.05, including 55 cents tax. Single stone marten scarf; $85

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. In ordering goods, enclose cheque and address Vogue Shopping Service, 19 West 44th Street, New York



interesting and smart. It is fashioned of a good quality of black satin and is quite elaborately trimmed with a black silk cord of about the size of the ordinary wrapping cord. The cording is applied about the neck and front, about the edges of the cuffs, and it ascends in deep points which run almost the full length of the skirt. Between the points of cording, the skirt is caught in; this makes it puff out a trifle. The little vest is of old-blue crêpe de Chine, and about the neck, there is a black silk cord which is knotted at the front.

A very lovely afternoon dress of moon-glo satin crêpe is sketched at the upper left on page 83. This is a material of exquisite quality which can be depended upon to give excellent service and to retain its elegance of appearance. The skirt, which is elaborately trimmed with little satin balls, is made in two tiers, and the upper tier is caught in at the bottom so that it bags out a bit. The arrangement of the neck is very becoming, high at the back and low at the front with a scant collar of lace and a vest of the same stuff. Rows



Very becoming and full of charm is this blouse of Georgette crêpe with fine tucks and a trimming of tiny points in a contrasting shade. In many colours; $7.50



Alternate beads of cut jet and crystal make a necklace for the older woman to use with satin frocks; $3.75



On an orange braid are slides painted in blues, greens, orange, and black; $5.50, inc. 50-cent tax

Navy blue Georgette crêpe over bisque colour makes an attractive new blouse with short sleeves and little green wood beads; $12.75

GENERALLY speaking, the shops this season are devoting their attention to the finer grades of goods. This does not mean merely that things are more costly; more costly they most assuredly are, but all the clothes which one encounters on the first autumn shopping expeditions also seem to be of better quality than the things which the amiable *vendeuses* of other days brought to one's attention. Undoubtedly, this condition is the result of the fact that materials cost so much more and that labor of all kinds is so much more expensive. Every one seems to have recognized the advisability of giving attention only to really worth-while clothes—clothes that will look well and wear well.

An instance of excellent quality without excessive price, however, is the frock at the left in the sketch at the bottom of this page; it is fashioned of a very good quality of navy blue crêpe de Chine. It is true that it is but a simple morning dress, but it is well made, of good material, and the sort of frock that a woman may wear under a top-coat even quite late in the autumn. An attractive touch is the vest of white Georgette crêpe which is daintily tucked and frilled. This frock may also be had in black.

The gown at the right in the same sketch is a new model which is very



Suitable for wear until late autumn is the simple morning frock at the left of navy blue crêpe de Chine; it is well made, of good material, and has a trim Georgette crêpe vest; $39.50. At the right is a new model in black satin elaborately trimmed with black silk cord; $55

of drops, matching those on the skirt, trim the sleeves. This frock is made in navy blue and black.

Sketched on page 83 are two well-tailored autumn suits. That at the upper right is made of velours, to which a vest in contrasting shade gives a touch of variety. The coat is a bit longer than finger-tip length, and is well made with narrow close-fitting shoulders and a becoming collar that may be worn high or low. Tucks on the sleeves and on the panel inset at the middle of the back are smart details. This suit may be had in brown, navy blue, rose taupe, or reindeer velours

The plain tailored suit at the bottom of the page is of Oxford suiting. Recent cables from Paris say that the belt is being dispensed with in many of the new tailleurs, and in this detail, this suit conforms to the mode. It has a well-fitting collar and good shoulders, and is an exceedingly good-looking, as well as a very practical suit. With this suit is illustrated a smart sailor of French felt with an underbrim of panne velvet. It is a type of hat which many women wear very successfully, and it is trimmed only with a narrow faille ribbon tied in a nonchalant little bow at the side.

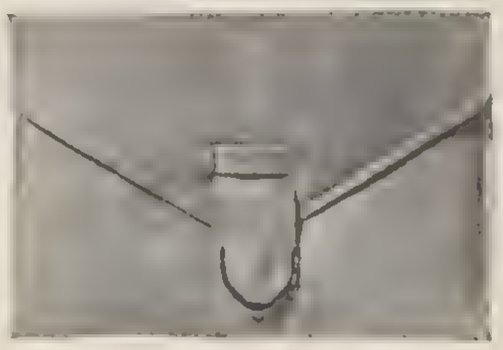
One of the rare inexpensive suit blouses which the shops afford has been sketched at the left on this page. It is



Unusually lovely in design and material is an afternoon gown of moon-glo satin crêpe trimmed elaborately with little balls. In navy blue and black; $98.50



(Above) Navy blue Georgette crêpe over jade green makes a distinctive blouse trimmed with tiny plaitings of the jade coloured Georgette crêpe; $14.75



(Left) Once in a while, one finds so unusual a value in purses as this one in black suède lined with moire and bound in silver gilt; price, $5.50



A charming version of the autumn suit in velours may be had in brown, navy blue, rose-taupe, and reindeer, with a contrasting duvetine vest; $69.50

fashioned of Georgette crêpe, with fine tucks and small covered buttons at the front. Tiny points of the crêpe in contrasting shades trim the neck and sleeves. It may be had in navy blue, black, brown, taupe and beige, with points in contrasting colours.

The blouse at the right is also of Georgette crêpe and has the new abbreviated sleeves. One attractive combination is navy blue over bisque. The use of the two tones of Georgette crêpe give a very desirable effect, and at the bottom of the sleeves and around the neck, and lighter material is permitted to show itself in a tiny chemisette and cuffs. The navy blue is edged with a jade coloured cord of the Georgette crêpe, and rows of little green wooden beads trim the chemisette and cuffs. This blouse may also be had in navy blue and jade, taupe and flesh colour, brown and bisque, and black and white.

Two shades of Georgette crêpe are again combined in the blouse sketched in the middle at the top of this page. Here it is suggested in navy blue over jade. The lighter shade is visible about the neck and the bottom of the sleeves, and at the front of the blouse and on the arms, there are slashes, edged with small green glass beads, through which the lighter-toned material may be seen. Tiny plaitings of the jade coloured Georgette crêpe trim the neck and the edges of the sleeves. The blouse is made in black over white, and in brown over bisque.

A smart little hat of general utility may be seen at the top of page 82. It fits the head snugly, and the brim, which rolls up irregularly, is embroidered with chenille in points spaced at equal intervals about its entire circumference. With a hat of this kind, a veil may be worn with comfort and excellent effect. It makes a wonderful motor hat and is also entirely fitted for general service about town. It may be had in navy blue, brown, taupe, and purple. In ordering hats, it is always necessary to give the head size. Many readers do not realize that this is the only way in which it is possible to assure a proper fit.

With this hat is illustrated a single stone marten skin which makes a very charming neck-piece. Many women find the soft colouring of this fur most becoming. Single skins are very effective, and while they may not, perhaps, afford the warmth of more pretentious neck-pieces, they have a chic which is quite their own. This skin, properly mounted with head and tail, is especially smart.

The question of the purse is one which many women find very troublesome, and it is always wise to pick up a pleasing model in this essential when one comes upon it. Very smart indeed is the purse shown on this page; it is of soft fine suède, lined with moire, and has two compartments, one containing a mirror, and the other a change purse. The end of the flap is bound in silver gilt. This purse may be had in grey, brown, black, or tan.

Two necklaces of very different style are illustrated on page 82. That at the left, of alternate beads of cut jet and crystal, is seventeen inches long.

In the chain at the right, slides which are of a composition suggesting sealing-wax are mounted on orange braid. These slides are painted in soft blues, green, orange, and black. The chain may also be had in other colours and is effective with dark frocks



Like many of the smartest new tailleurs, this Oxford suit is beltless and of tailored lines; $45. A smart accompaniment is the sailor of French felt with an underbrim of panne velvet; $14.95

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Frock No. R4971. A one-piece frock characterized by smartness in every line achieves the new silhouette by hip pockets



Frock No. R4972. A version of the ever-serviceable coat-frock with a very Directoire air, may be made of velvet and satin



Frock No. R4968. That much beflounced skirt which is an accepted mode just now here appears in a one-piece frock



Frock No. R4970. At the height of the moment's favour is the redingote frock, and this version uses serge and satin



Frock No. R4969. This delightful way of arriving at one of the accepted new silhouettes is suggested for two materials



Frock No. R4933. The blouse is wisely cut to simulate an Eton jacket, and the tunic accentuates the coat-frock effect. Silk braid may form the trimming



Coat No. R4889. Frock No. R4945. The three-piece costume is presented with unusual charm in a frock and a coat that may do duty as a top-coat

NEW COAT-FROCKS ARRIVE WITH THE AUTUMN OF 1919



Frock No. R4945. Even without the coat it wears in the sketch beside it, this one-piece frock of slender lines is an attractive addition to the wardrobe

Blouse No. R4554. Skirt No. R4555. A coat-frock designed for serge or duvetine cuts its tunic in one piece with the blouse and has a suède waistcoat



Waist No. R4556. Skirt No. R4557. This braided surplice coat-frock has a waistcoat and girdle cut in one piece. It requires 4⅝ yards of material 54 inches in width



Waist No. R4562. Skirt No. R4563. The tunic is joined to the peplum blouse, which is in one piece with the girdle and which also has the becoming surplice closing



Frock No. R4947. A new coat-frock with a surplice collar marks its waist-line by a narrow belt slipped through slashes at the side fronts and tied loosely in back



Frock No. R4932. Most effective when made of duvetine and banded with galloon, is a frock with a becoming square neck-line and sleeves trimmed after a new fashion

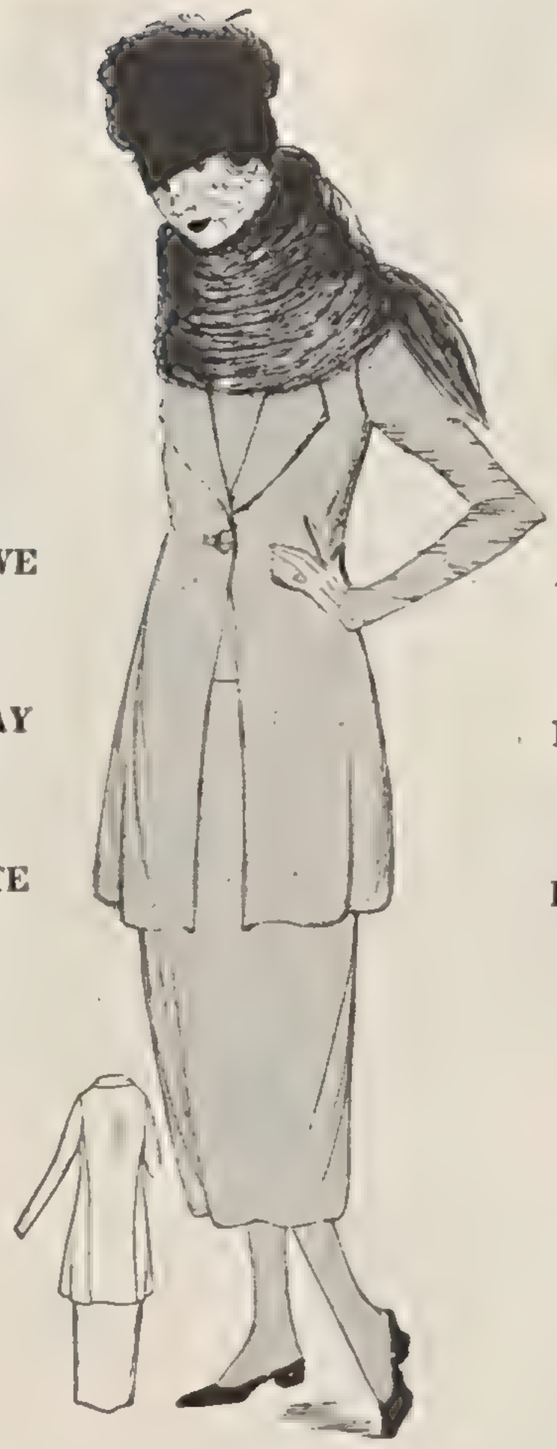


DIFFERENT AND EFFECTIVE

WAYS IN WHICH A SUIT MAY

GAIN THE NEW SILHOUETTE

Coat No. R4895. Skirt No. R4896. The broad pockets on the coat, echoed on the skirt, aid in presenting the authoritatively favoured silhouette in an attractive way

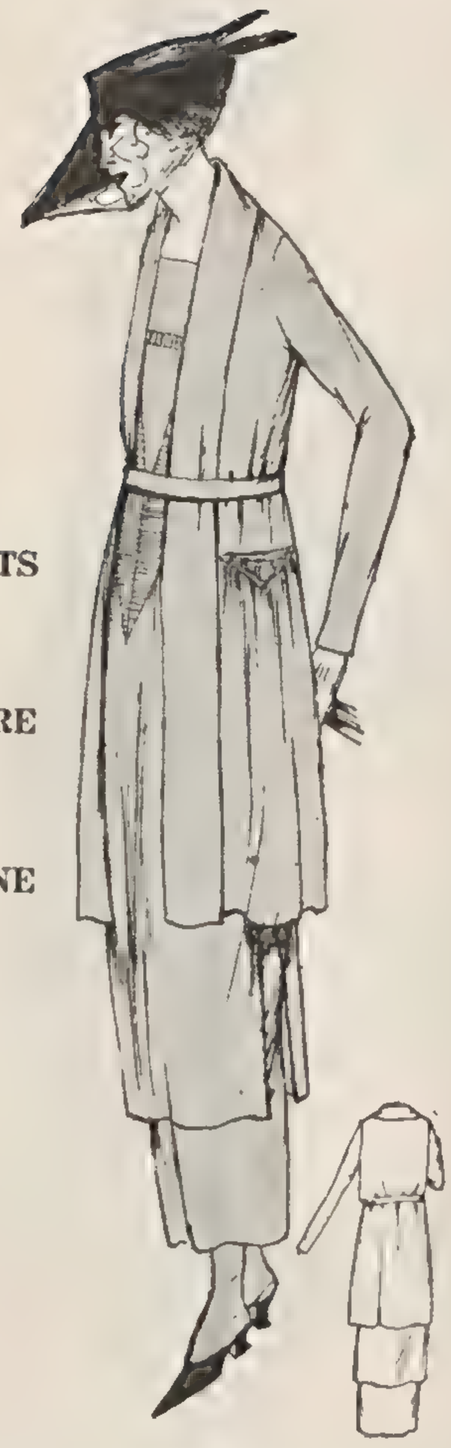


Coat No. R4899. Skirt No. R4900. The autumn mode claims for its own the rather long coat with a slight nip at the waist-line and a slight rippling at the lower edge

AUTUMN FASHION EDICTS

POINT THE WAY TO MORE

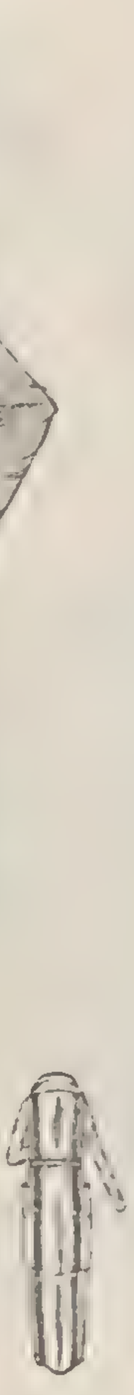
BREADTH AT THE HIP-LINE



Coat No. R4962. Frock No. R4963. A one-piece frock combines with a coat that attains the correct silhouette by being gathered at the hips under braided pocket flaps



Coat No. R4901. Skirt No. R4902. Combined with a smartly contrasting waistcoat, this long-skirted coat follows the new silhouette by pockets cut in one with the sides



Coat No. R4903. Skirt No. R4904. A long straight coat laid in clusters of narrow tucks at each side is combined with a slim skirt likewise tucked, and plaited to give width



Coat No. R4887. Skirt No. R4888. This suit has a slimly fitting long coat with a becoming high collar, and a simple double-tiered skirt. The coat fastens with buttons and a loop

Coat No. R4889. Skirt No. R4890. Distinguished by a long notched collar and slightly distended pocket flaps at the hips, this suit gives the fashionable breadth of outline at the hips



Frock No. R4790. Panel, girdle, and front skirt section are cut in one, and the frock requires 3⅝ yards of 54-inch material



Waist No. R4942. Skirt No. R4943. The long-waisted peplum blouse of this costume cuts its waistcoat and peplum in one

Waist No. R4833. Skirt No. R4834. A snugly fitting bodice with a becoming oval neck-line, tops a voluminous overskirt. Both are ruffled

Frock No. R4944. Here the tunic suggests the much favoured redingote effect. Contrasting materials may be used



Waist No. R4955. Skirt No. R4956. Buttons trim the long tight sleeves of this frock with surplice lines and sash at one side

ATTRACTIVE WAYS TO MAKE THE SERVICEABLE FROCK OF DUVETINE, TRICOLETTE, SERGE, OR POIRET TWILL, THOSE POPULAR AUTUMN FABRICS



Frock No. R4848. With a blouse cut to simulate a jacket and a noteworthy sleeve, this one-piece redingote frock uses 4¾ yards of 54-inch fabric



Frock No. R4306. The waist of this surplice frock is marked by a narrow belt slipped through slashes. Back of blouse and skirt panel are cut in one



Waist No. R4935. Skirt No. R4936. A surplice collar marks this kimono blouse combined with a tunic skirt. The girdle is cut in one with the blouse



Frock No. R4930. Pockets after a new fashion are the distinguishing feature of this bloused day frock for serge, choosing long or short sleeves



Frock No. R4940. Draperies may assume the shape of panniers to give the new silhouette. The neck-line is smart

Frock No. R4949. Metal tissue, chiffon, and net embroidered in metal thread combine to make this dinner gown of much grace and charm

INDISPENSABLE FROCKS FOR TEA AND FOR THE INFORMAL DINNER

Waist No. R4938. Skirt No. R4939. A draped frock may achieve desired width at the hips by adding a looped girdle; sleeves, long or short

Frock No. R4934. Satin may make the draped overdress and brocade or allover lace the underdress. Long waists are chic



Frock No. R4776. Night blue brocade, silver threaded, with a plain Georgette crêpe waistcoat makes a tea frock with slender lines that are smart

Frock No. R4948. Gracefully draped chiffon held in place by an embroidered panel means a gown of particular and unusual charm for afternoon wear

Frock No. R4929. The new mode expresses its newest whim in ruffles and frills of serge, and this frock flaunts flying panels to carry them

Frock No. R4705. A double-tiered frock for black velvet has a collar with ends extending below the waist-line; 4⅜ yards of 54-inch material

"This pleasing addition just suits my ambition
I multiply *Campbell's* with pride
I'm ready for action at rapid subtraction
But, O, how I hate to divide!"





Simple Arithmetic

The distinct health-promoting qualities of *Campbell's Tomato Soup* are as plain and certain as two and two are four.

A delightful appetizer nourishing in itself, this wholesome soup also enables the digestive powers to obtain increased nourishment and energy from all you eat.

Just as certain, too, is the real economy of

Campbell's Tomato Soup

Compare the enormous price-advance of most food materials with the low cost of this tempting and sustaining soup.

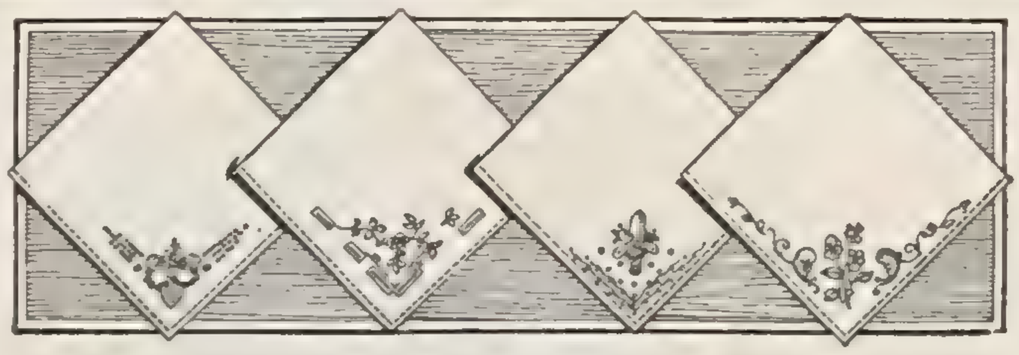
You cannot fail to realize that here is one of the most economical foods you can buy.

Order this satisfying *Campbell's* kind by the dozen or the case and enjoy the full advantage.

21 kinds 12½¢ a can

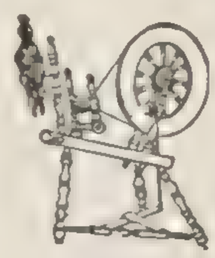
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Men's Pure Linen Handkerchiefs, $1.00 each, postpaid.

Mc Cutcheon's Pure Linen Handkerchiefs



Reg. Trade Mark

In the great basement under "The Linen Store" on Fifth Avenue, New York, are spacious stockrooms with shelves piled high with Linens of all kinds.

One of these rooms is filled entirely with Pure Linen Handkerchiefs — nothing else. In this one room is stored a stock probably larger than the Handkerchief stock of any other retail establishment in the world.

And because of the fact that we can purchase Handkerchiefs in such very large quantities, at advantageous prices, direct from the producers in Ireland, Spain, Switzerland and Madeira, McCutcheon Handkerchief prices are exceptionally moderate. Indeed, in many instances, our prices are as low as the present wholesale prices on the same Handkerchiefs.

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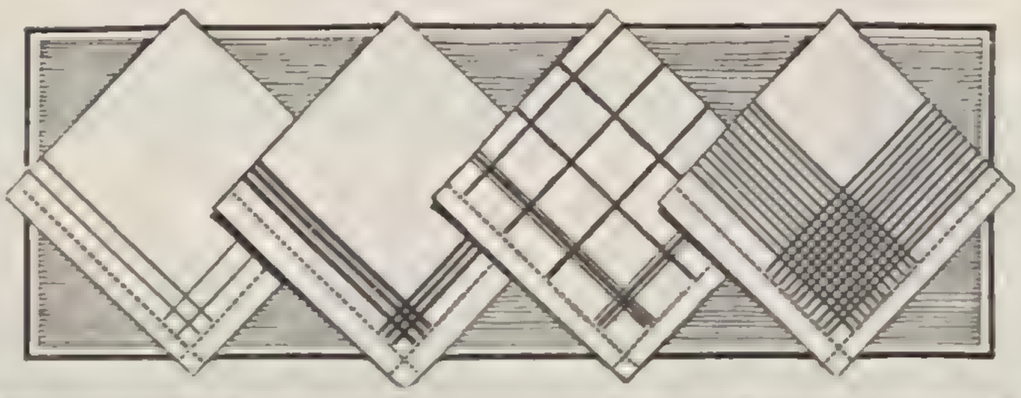
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Fifth Avenue, 34th and 33rd Sts., N. Y.

Men's Pure Linen Handkerchiefs, $1.00 each, postpaid.





Frock No. R1950. The short blouse panel tops a skirt gracefully draped to give the correct silhouette. This frock is charming in serge or satin



Frock No. R1937. The silhouette of the moment is effected by cutting the pockets in one piece with the frock. The waistcoat may contrast

ONE ONE-PIECE FROCK WEARS DRAPERIES, TWO HAVE POCKETS; AND ONE, TO BE IMPARTIAL, CHOOSES BOTH



Frock No. R1835. Double hip-pockets give to this frock the silhouette approved by Paris. It requires 5¼ yards of 56-inch width material



Frock No. R1954. The tunic on the one side balances the pocket on the other. In duvetine and brocade, this frock is very attractive



"The pretties, the dainties, the flimsies"

*"La, la, my dear, their washing is an art. It requires wisdom, genius and discretion fine as the clothes are fine."**

HOW *did* women ever keep their fine things dainty before they learned of Lux? In those old days—when cake soap was rubbed right on to fine fabrics, and particles of soap became firmly wedged between the delicate threads!

Today, you can cleanse these things yourself—keep them new with Lux. Lux is ever associated with the delicate, the filmy. That is because it comes in delicate white flakes—pure and transparent. They melt the instant they touch hot water and whisk up into the richest, foamiest suds, that gently free the dirt! For silks or colored fabrics you simply add cold water to make the suds lukewarm.

No ruinous rubbing of cake soap on fine fabrics. You just squeeze the delicate suds through the garments again and again. Then rinse in three lukewarm waters.

Launder your loveliest things in richest bubbling Lux suds. It is *so quick* to whip up the rich Lux lather, *so easy* to squeeze the suds through the soiled parts. You will say you never dreamed your finest, frailest things could be cleansed with such delicacy!

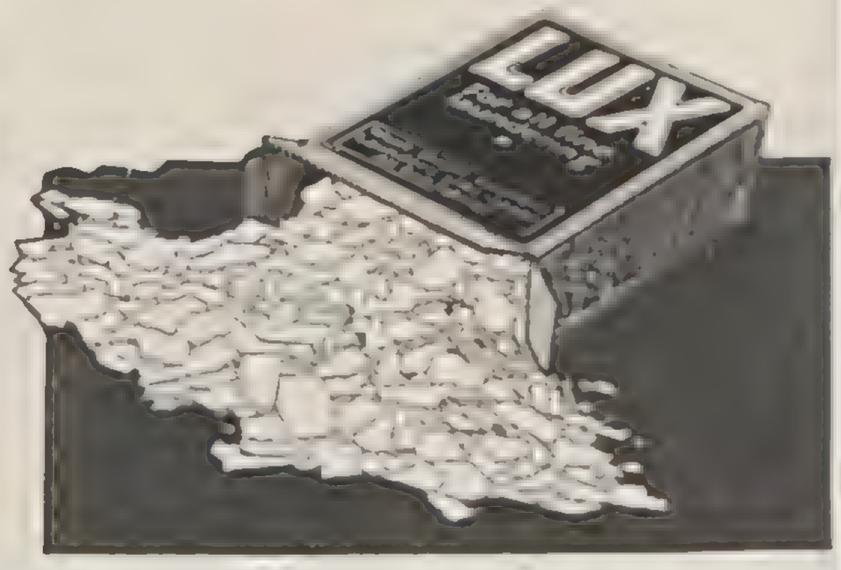
Lux won't hurt anything pure water alone won't injure.

Your grocer, druggist or department store has Lux.
—Lever Bros. Co., Cambridge, Mass.

No suds so wonderful as Lux for dainty things!

*"*The Valley of the Moon*" *Jack London. (The MacMillan Company*

LUX



You can wash these things yourself with Lux

Laces	Voiles	Baby's Flannels
Chiffon	Organdies	Sweaters
Georgette	Batiste	Silk Underwear
Crêpe de Chine	Muslin	Negligees
Washable Satin	Fine Linens	Silk Stockings
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"America's Leading Furriers"

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Announce that their

Fall and Winter Models

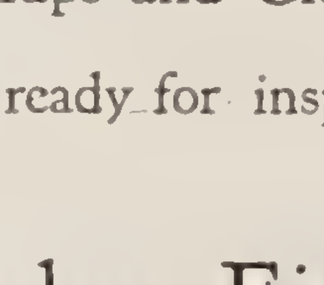
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Will be ready for inspection on and after

September Fifteenth

NOTE: It is the expectation of this house that it will remove to THE NEW JAECKEL BUILDING Fifth Avenue at Forty-fifth Street sometime between September the First and Fifteenth

Watch for Our Removal



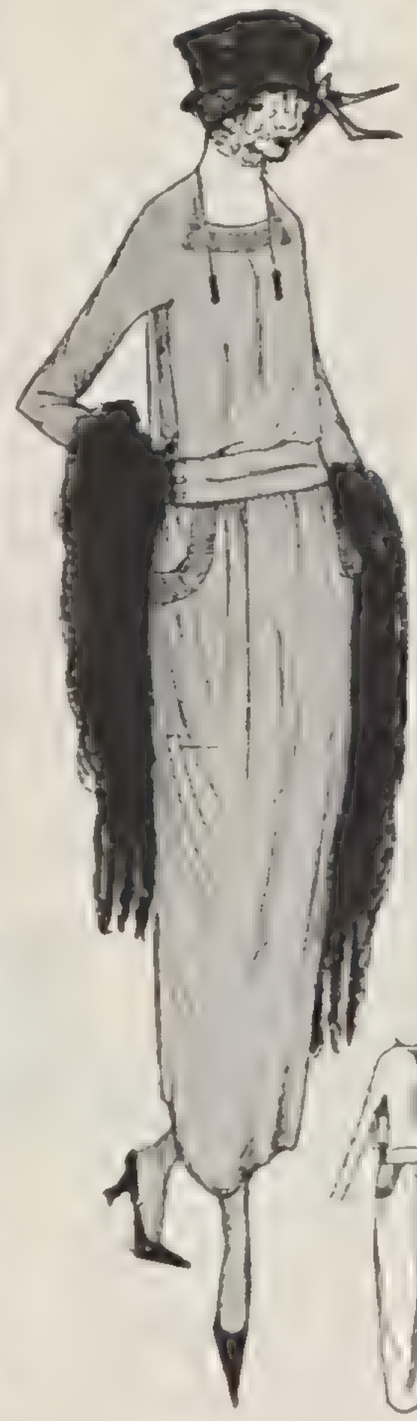


Frock No. R4839. At the sides of this coat-frock, the tunic is cut to simulate the favoured redingote. This frock requires 6 yards of 40-inch material



Frock No. R4931. The front and back panels of the blouse are cut in one piece with the peplum. The plaited tunic follows the new silhouette

BY WISE ORIGINALITY OF DRAPERIES OR PLAIN SLIM LINES, THE CLEVER FROCK MAKES ITSELF LIKED



Frock No. R4946. Pockets in one piece with the skirt and a new sort of neck-line are the distinguishing features of a frock suited to Poiret twill



Frock No. R4840. Smart and simple is a day-frock suitable for serge and satin. The back panel is cut in one piece with the middle section of the skirt



IT would cost a king's ransom to duplicate in Oriental Pearls the Necklace of Técla Pearls worn by this charmingly beautiful study; but not for a king's ransom could anybody but an expert tell which were which if she wore both at a time!

Técla Pearl Necklaces, with
Genuine Diamond Clasp,
$100 *to* $350

Técla

398 Fifth Avenue - New York

10 Rue de la Paix, Paris



MARY'S LAMB AND MARY'S FROCK

(*Continued from page 73*)

wool khaki during the late unpleasantness. There were loose-packed bales of American wool, too—altogether more than a million dollars' worth under the one roof, all ready to start on the process of becoming cloth.

FROM SHEEP TO SHELF—ONE YEAR

But the best wool is in no hurry. The process clothward is a slow one, if it's done rightly—a whole year from sheep to shelf—maybe more. Ordinary wool may be rushed through ordinary mills, and made into ordinary cloth, of course. But this isn't ordinary wool, and one of the most important secrets of the success of the wonderful brown material as well as of the serges and tricotines, the chevronas and cachemires made with the same care, is that the wool "rests" after almost every process through which it is taken. The finest merino, never bought by the ordinary firm, is altogether too choice a product to be left to chance handling, and from the time it enters the big gates in New Jersey, till that proud day when it goes out as cloth, its career is under the eyes of the same men—men with an august reputation to keep up.

The first step in the long process is the sorting. The bales are opened in a large light room at the top of one of the big red brick buildings. The sorter has an expert sense of touch and many years of experience, and the heap of matted discoloured wool dissolves itself by magic into the twelve tall baskets around the table. The average mill, of course, makes merely a rough classification of its wool into two or three grades—which occasions all sorts of minor unevennesses in the yarn later on. This not only prevents fineness of texture in the finished weaving, but makes the yarn apt to break in the thin places.

Meantime, the baskets are gathered up and dumped into huge bins, like to like, to "rest" until "A1 Australian" or "B1 South American" is summoned to the laundry. This journey takes place via the "blower" with an awesome collection of giant furnace-pipes through which the wool is rushed to the scouring house, a place of vast activity, of soap and soda and hot water and steam and bubbles and huge iron hands that push the wool up and down till all the dust of Australia and all the natural oil of the sheep is thoroughly washed away. After which the wool is baked dry in a room that smells gently of marcelled merino, and then it goes on to the carding process.

THE CARDING ROOM

Daphne's great-great-grandmother used to do this by hand, painstakingly opening out the matted wool into a big soft white fleece. But the dear great-great would certainly blink those blue eyes under her cap-frill if she could see the enormous room where the fleece of to-day puffs in an endless series of thin white clouds from the maw of one black steel monster after another, that pulls it, and straightens it, and sends it to join the moving stream of wool that flows along in the narrow iron gutter lining both sides of the long aisle between the machines. The old-time spinner's eyes would be busy with the fascination of the new process, but, if Daphne were with her, child of an age that thrills to sensation, she would be carried away with the wonderful colour of the wool. It isn't white, because it's so warmly softly alive, this marvellous thing that flashes in thin streams and thick bands and big fat salt-water-taffy rolls all down the length of the huge room.

The carded fleece is wound on big bobbins in soft ropes as large around as your wrist. They have a comfortable rotundity of outline, so fat and white you want to pat them and so satisfactorily decorative that, though you can't imagine how they could be used, you rather resent the next process, whatever it is. And, indeed, it looks unnecessary to the outsider, for it consists in unwinding three bobbins and winding them onto one, pulling the wool out till it's evener and thinner and freer from possible inequality, and ready for the "comber" where ever so many big spools go on together, flow into one wide white mat, and get the short fibre combed out with steel teeth in place of the wooden ones that great-great-grandmother used to pull so patiently through her carded fleece. This short fibre drops into its trough under the machine to be used later on in the woof of soft carded materials, while the long fibre goes on to be made into yarn for the finest of worsted materials, such as serges and tricotines.

THE TRANSITION INTO YARN

It would be quite impossible to tell all the things that happen to this long fibre. If it had a thin little white soul inside its lovely body it would doubtless believe itself the most tortured creature in a whirling and evolving u n i v e r s e. Innumerable times it is wound on spools, only to be put onto some other machine and wound off again, and rewound in new and even finer and evener combinations. It is pulled out into spider threads of incredible thinness that have no strength at all, but only beauty, and then, on its slender spindles, it is taken to a room that seems gone mad with motion.

A man and four girl helpers stand in a long aisle between four big machines, two on each side. And the group is repeated in endless perspective. Each machine has scores of whirling white spindles at the back, and a long low skeleton table filled with threads in front. Suddenly the aisle widens. The machines are pulling back into themselves like sliding folding-beds. The girls go after them, fixing a thread here and there expertly. No sooner have the machines closed up than they open again, pushing their attendants back and b a c k. . . . Closed. . . . Open. Closed. . . . Open. . . . And all the time the spindles whirl and turn like the souls of mad wee dervishes, and the iron clanks and clicks and pounds, and the white threads flash and twist on the skeleton table. The whole operation must be gone through in a warm even temperature with a high degree of humidity for fear the wool should be spoiled as it gets that twist that turns it into real yarn.

But the workers do not seem to mind the atmosphere, chiefly, we presume, because the most disagreeable feature of real weather is eliminated, and that is sudden change. The instructions on each machine are printed in Bohemian, Russian, German, Polish, Hungarian, and Italian, as well as in English, but the smiles you get from the black eyes of Simonetta are no quicker or more friendly than the darting glances of Roszika. Sophie and Gretchen are less apt to fraternize with visitors, but they are the best of good spinners, and just as keen to try a new fox-trot at noon on the smooth floor roped off from their big lunch-room for the purpose.

But while we've been smiling at Simonetta, the new yarn has been taken away to be steamed once more, to get out any possible curl that might interfere with perfect weaving. Then

(*Continued on page 96*)



More than "Skin Deep"

'Royal Cord' beauty is *more* than "skin deep". Good-looking as is this famous tire, its *real* beauty lies beneath the tread.

Built into the 'Royal Cord' are remarkable *hidden* values. "Hidden", because they make their appearance only after the tire has become a tried veteran of the road—after long, hard service that would end the usefulness of ordinary tires.

These "hidden" values prove up in *extra* miles and *extra* dependability. They manifest themselves in the *extra* service that has made 'Royal Cords' so popular among motorists who insist upon having the best.



United States Tires are Good Tires

The Furs That Heighten Woman's Charm



POSED BY Miss Grace Darling — Ira L. Hill's Studio

Broadtail, Chinchilla-trimmed Dolman. An exquisite and extremely useful garment.

Booklet sent on request
"Fall and Winter Furs 1919 1920"

A. Jaeckel & Co
Furriers
384 Fifth Avenue
(Between 35th and 36th Sts.)
NEW YORK

MARY'S LAMB AND MARY'S FROCK

(*Continued from page 94*)

destiny steps in and selects some of it to be dyed right away, while the rest goes on to be woven and afterward dyed in the piece. This dye yarn will be used in weaving mixed goods such as tweed, or patterned fabric like chevrona. But for the present, dyed and undyed, the yarn must again be "rested"—like Simonetta herself at the noon hour—so that the fibre may return to its normal degree of elasticity. Failure to do this is one reason for material that doesn't keep its shape, no matter how well it looks when the tailor first sends it home. For this two-weeks' "sleep", the yarn is taken down into a moist warm dark basement while we go on to the weaving room.

THE LOOM OF "SAMPLE BLANKETS"

One of the most interesting machines is the little loom on which they make those "sample blankets" that are the joy of the experimenter's heart. Warp of all colours, woof of all colours, combined in all possible ways—very often five hundred different arrangements are thus tried out in little six-inch blocks of actual cloth before ten are selected for Daphne to see on the shelves next spring. And of these ten, Daphne and her friends and her friends' friends will elect to popularize, at the most, three or four. Or is it the great dressmakers that agree to cause her to do this? Or, again, the textile manufacturers that work on the dressmakers? No two experts will give you the same reason. But the fact remains.

To listen to the main weaving room is like attending a barrage. The perspective under the great glassed-in roof is as long and as light as a ball park, and a hundred and ten revolutions a minute seem to be a good average speed for anything in sight. The shuttle flies to and fro in the loom like a vengeful projectile; there is motion horizontal, vertical, and rotary; but despite the great speed, the yarn is so fine that the looms weave hardly an inch a minute and it takes many many days to finish one piece of goods. These pieces, by the way, are woven seventy or even eighty inches wide to allow for shrinking so that the finished product shall measure fifty-four inches. And, from this time on, every opportunity is given it to shrink as much as it possibly can.

LOOKING FOR TROUBLE

It must be a heavenly change for a really sensitive tricotine to leave the furious life of the weaving room for the examining room at the top of another building where it moves slowly over a great roller in front of a bright window to be examined for imperfections. A man with a yellow chalk marks a heavy thread here—a tiny knot yonder. Some of these can be remedied before the dyeing if they are taken in time. Round him sit girls, as intent and as peacefully occupied as ever maiden at her tapestry in the olden time. But, strange to say, though the work seems so easy and so eminently ladylike, it is harder to get applicants for the big bright window recesses than it is to find tenders for the noisy monsters down five floors, that do the weaving for the ladies in the tower. Machine-oil has no terrors for the girl of to-day, as the munition factories were the first to prove to us. After this process of examination, the cloth is once again scoured, dried, fulled, shrunk, and then, to make sure that no tiniest of Australian seeds lurk in the smooth folds of this season's tricotine, the piece goes to the carbonizing room, where it is run through an acid bath that burns out any impurity that has had the hardihood to endure through the previous treatments.

The dye house was where Germany used to have us at so enormous a disadvantage. Possibly, if there had been no war, we would still be importing or doing without. But to-day there are no more wonderful colours in the world than those that steam and bubble in this New Jersey factory—hot green-blue to make that new dragon-fly shade that Daphne is so mad about, black blues for the autumn serges, purples, brown reds, and all those soft leaf tones that promise to be so popular this winter. The red brick floor drips colour, and there is a gentle smell of chemicals in the air that persists throughout the next room where the heaps of rich-hued cloth go through steam baths, and monumental mangles, and are at last brought to a fair semblance of their real selves.

THE FINAL POLISH

They are woven, dyed. Finally they are shrunk so that no flood that ever fell can effect them again. But they lack all finish. Now they must be ironed and stretched in various ways, and then, to give those of them that require it that velvet finish that we've all learned to admire in season after season of duvetine, they must go under the tiny teeth of a steel cylinder that revolves four times a second, and picks up the nap. In olden times, real teazles were used—big blunt-headed burrs—and right next to the modern cylinder with its aggressive teeth we see a whole frameful of sturdy teazles still in active service, since, for some purposes, man has never got ahead of nature.

From this point the special characteristics of the various materials are apparent even to the outsider. To get its eggshell finish, broadcloth must be put in an immense hydraulic press, folded in lengths between hot iron plates so heavy that it takes two men to lift them. The broadcloth stays under this torment for at least twenty-four hours, and then requires another process to tame its too aggressive lustre. Peach-bloom and other velvet-surfaced materials must go through shearing machines like this one yonder, its jaws dripping golden fluff. Some of them are sheared forty or fifty times to get that absolutely even, uncreasable, uncrushable finish that marks perfect work—that finish which some of us have come to recognize by the expensive process of having bought the other sort.

Even the amateur ought to be able to recognize its superiority at a glance, a touch. The colours are richer and deeper, the surface is incomparably more even, the texture is smoother and finer. But the average woman who buys a suit doesn't buy to wear to-day or to-morrow only. The thing that makes it worth her while to pay the extra money for the well-made material is that this colour, surface, texture, are not due to any sort of trick process. They aren't make-up. They are part and parcel of the material itself and she may be certain that they will be there till the last thread of it is gone.



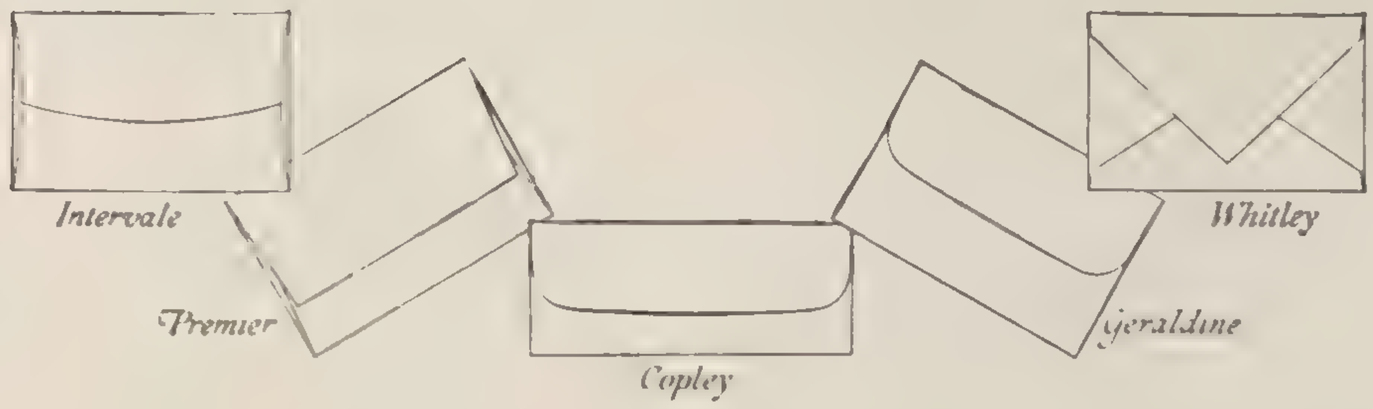
Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

The dignity and the authority which come with age are apparent to the discriminating person who examines Crane's Linen Lawn. Its quality measures as high as the standard set for it a hundred years ago; but the style of it is emphatically the smart style of today.

All good stationery departments can show you the five new, smart envelope shapes—Whitley, Premier, Intervale, Geraldine and Copley—any one of which you may select with confidence.

Usable samples sent on request for twenty-five cents



EATON, CRANE & PIKE COMPANY

New York Pittsfield, Mass.

COLGATE
Perfumes





You, too, should make the Famous Perfume Test

Already more than 200,000 women have compared perfumes by fragrance alone, without names or labels to influence them.

A majority preferred Colgate's to the most popular foreign—impartial evidence of the superiority of Colgate's exquisite perfumes.

Send 2c to Dept. 45, 199 Fulton St., New York, for Test Material and instructions and make the test yourself

Florient
Flowers of the Orient

Colgate & Co.
NEW YORK U.S.A.



A quaint box of green wood has a needlework top of white satin protected by glass, and may conceal rouge and powder to be applied before a green and gold Italian mirror lighted by candlesticks in old silver placed on a cover of old-green damask and gold galoon; box, $40; mirror, $25; candlesticks, $30; cover, $25

ON HER DRESSING-TABLE

MERE man has the exasperating habit of grasping a problem, at once finding its solution, profiting by it, and then simply forgetting all about it. Woman, on the other hand, simply must talk about any discovery she has made, particularly if it is in the nature of some so-called secret of the toilet. So it is not to the man who discovered it, but to his wife who appreciated it, that his fellow men and women owe a most excellent and useful method of giving the eyes a bath that both cleanses and stimulates them. Upon returning from a motor tour which had been marred by the suffering from his eyes, the husband rushed at once to the oculist, fearing serious trouble. And, although hardly flattered, he was comforted to hear the oculist exclaim, "Why, man, your eyes are only dirty. They need a bath!"

THE INVALUABLE EYE BATH

A prescription was given, put up, used, and presto!—the irritated eyes were well. But it was only when madame had had the same symptoms and known the same cure that the eye-wash was introduced to the public. It is needless to say that a preparation that strengthened and brightened the eyes of madame was a subject upon which even the most reticent woman could not keep quiet. And so to-day, this delightful wash is considered a most important addition to the dressing-table, for modern hygiene demands that the eyes be given their daily bath. This preparation does not pretend to have curative qualities, but is used purely for its cleansing and stimulating effects. For travelling, the wash is invaluable, and it may be had in a convenient little bottle and eye-cup at the cost of fifty cents.

This same laboratory has perfected a particularly refreshing mouth wash that adds greatly to the comfort of the traveller. It is important for the toilet of the child as well, since its antiseptic qualities are a protection against many ills. Naturally, anything that cleanses the mouth improves the teeth, and so this new preparation is doubly welcome; it costs seventy-five cents a bottle.

Speaking of travelling, one particularly attractive woman has returned with a cold-cream that she discovered to be one of the most popular used in Japan, only to find that it is compounded in one of the noted laboratories in this country. This, however, is not a case of "the prophet in his own country," for it is interesting to learn that this very cream is being prepared for a conservative clientèle here in America. The cream is of the vanishing type and has ingredients that are most beneficial to the skin; it may be obtained in a flesh tint as well as in white, making it an effective foundation for powder. The chemists lay great stress on the fact that powder should never be used without the protection of this cream first, in order to prevent the unsightly enlarged pores which clogging powder produces. It may be bought in small jars for fifty cents.

Belonging to this series, there is also a cream which rolls over the skin, removing imperfections and the accumulation of dust and stimulating without injuring the skin. But this specialist considers it a mistake to use this more drastic measure more than two or three times a week. The massaging cream costs fifty cents for a small jar.

PERFUMES FOR THE FASTIDIOUS

The difficulty in importing perfumes has resulted in the evolving of some very delightful fragrances in our own laboratories. Of course, the precious oils have come from France and the East, but the blending has been the work of chemists on these shores. A delicious perfume that has a lasting fragrance and yet is so delicate that it pleases the most fastidious taste is being affected by some smart women who always seek what is distinctive and individual. This perfume may be bought in a one-ounce bottle for two dollars and a half. The toilet-water to match costs two dollars an ounce, and the sachet, which has the advantage of possessing a very lasting quality, may be bought for one dollar a bottle.

A very fine face powder that has the added quality of adhering is perfumed to match this group of essences and may be bought in shades of naturelle, rosée, blanche, and rachel at one dollar a box.

Note — Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.



Skinner's

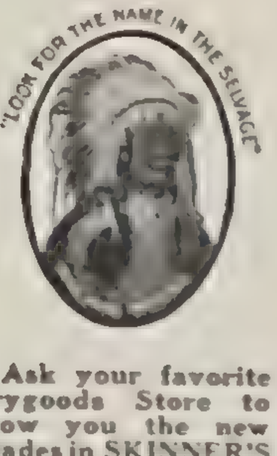
Silks, Satins, Taffetas

(36 inches wide)

THE wonderful wearing quality of SKINNER'S Silks is a tradition in American households, handed down from mother to daughter and to granddaughter since 1848.

So firmly implanted is SKINNER DURABILITY in the minds of women of today, so universal has become the demand for these pure-dye fabrics, that millions now buy silk goods by ***name*** *and insist on SKINNER'S.*

"Look for the Name in the Selvage"

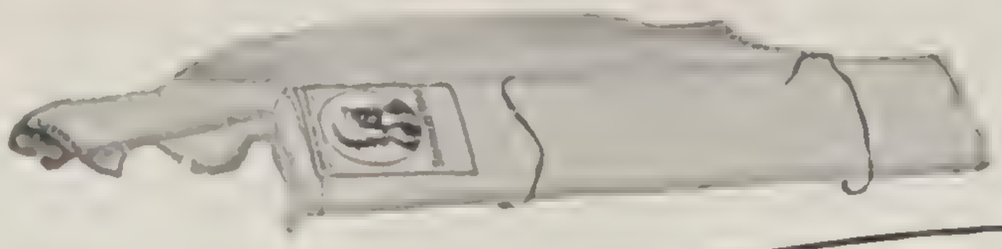


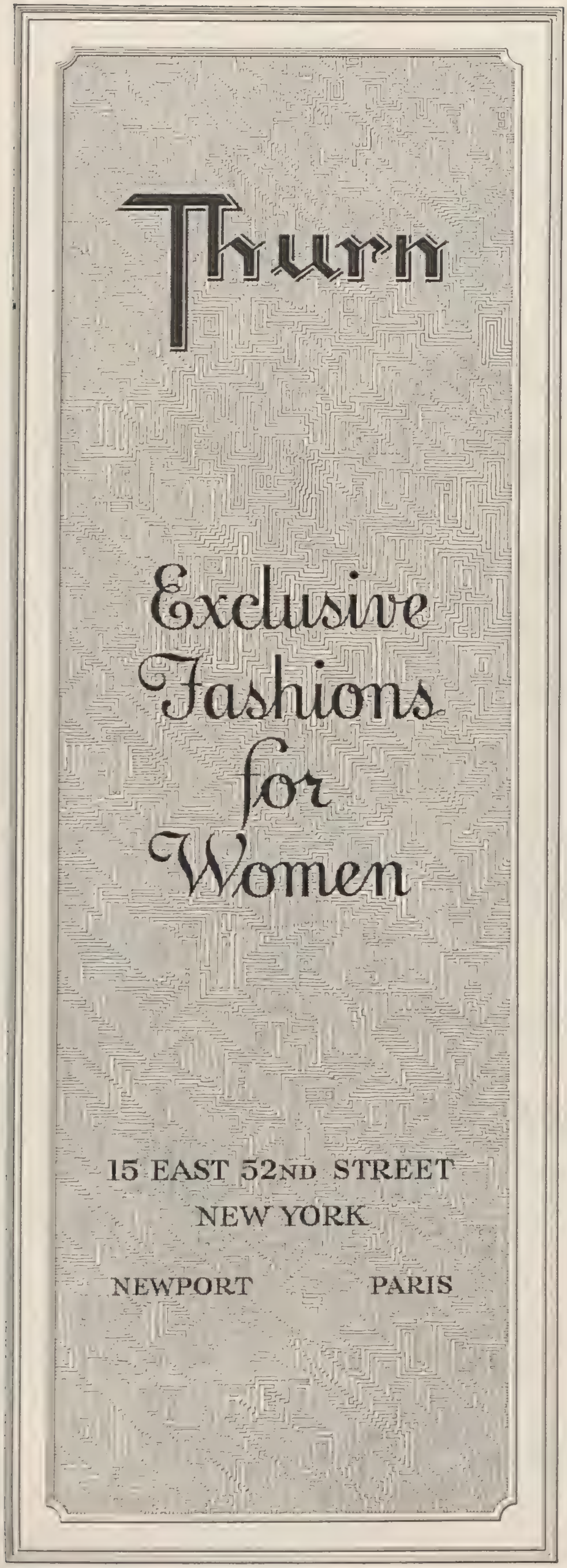
Ask your favorite Drygoods Store to show you the new shades in SKINNER'S "404" All-Silk. Soft and beautiful in texture, it is the ideal fabric for gowns, blouses, petticoats, skirts and undergarments.

WILLIAM SKINNER & SONS

New York Boston Philadelphia Chicago

Mills, Holyoke, Mass. Estab. 1848.





ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decorations, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

Miss M. M.—How are the engagement and wedding-rings worn during and after the ring ceremony? How may a bride entertain friends who have entertained in her honour?

Ans.—When one is married with the ring ceremony, there is no ring on the finger until the wedding-ring is placed there. Later on, the engagement ring is put on over the wedding-ring, and it may be worn or not as one desires.

A bride may have an at home day or a series of at home days to entertain friends who have entertained in her honour. These at home days need not be of a formal nature. The bride should receive with some member of her family or some intimate friend, perhaps one of the bridesmaids, to assist in serving. The tea-table may be arranged in the drawing-room, and tea, hot or iced, little sandwiches, and cakes may be served.

Miss D. B.—What is the correct form for a wedding announcement, and should the prefix Mr. be used if the bridegroom is French? What is the form for acknowledging wedding gifts?

Ans.—The correct title to use for the bridegroom in the wedding announcement is "Mr.," whatever his nationality. The announcements should be sent out in the name of some senior member of the family, the parents of the bride, if they are living. In case they are not, the announcements may be sent by an older brother, and his wife, if he is married, an older sister, or an aunt or uncle. They should be worded as follows:

Mr. and Mrs. William Jones
announce the marriage of their daughter
Dorothy Byrd
to
Mr. Franklin Putnam
on Saturday, June the ninth,
One Thousand Nine Hundred and Nineteen
Baltimore, Maryland

The form for acknowledging wedding gifts varies according to the person and according to the degree of acquaintance with the sender of the gift. There is really no set form to use, and spontaneous notes are always the best. The following notes acknowledge a gift from one of the groom's friends:

My dear Mrs. Smith:
I wish to thank you and Mr. Smith very much for the lovely bowl which came for Jack and me. I hope that some day we may have the pleasure of having you dine with us and help to enjoy the berries which it will hold.
Cordially yours,
Dorothy Brewster.

My dear Mrs. Brown:
It was very kind of you to think of Jack and me, and I wish to thank you and Mr. Brown for the charming silver candlesticks.
Cordially yours,
Dorothy Brewster.

Mrs. W. H.—What is the correct form for announcing the birth of a child?

Ans.—The correct form for announcing the birth of a child is to use the card of the parents with a small card bearing the child's name and tied with a white ribbon in one corner of the large card. The child's card should bear the name and, in the lower left-hand corner, the date of birth.

Miss L. G.—How are invitations issued for an afternoon piano recital? It is to be given at the home of a friend. What is the correct costume to be worn by the teacher of the pupils?

Ans.—Invitations to a piano recital may be engraved if the affair is to be formal, but if one wishes to make it informal, personal notes may be written to one's friends and acquaintances. As the recital is to take place at the home of a friend, the correct costume for the teacher is a light afternoon gown with no hat.

Mrs. G. R.—When entertaining at a country club with cards and dancing for house guests of friends, in what order should the hostess and her husband and her guests of honour stand?

Ans.—Receiving lines are only correct for an official or state function and should not be used at a private social affair. At a dancing and card-party, the hostess should stand and receive her guests as they enter the drawing-room, and any introductions that are necessary may be made by her or by her husband.

Mrs. E. P.—Please suggest a menu for a dinner to precede a dance given at a country club. What refreshments may be served during the dance?

Ans.—The following menu is suitable for a dinner preceding a dance given at a country club:

Iced Canteloupe
Strained Chicken Gumbo Finger Rolls
Radishes Salted Nuts
Fried Soft-Shell Crabs, Tartare Sauce
Sliced Cucumbers
Roast Squab
Potatoes Gaufrette Peas
Fruit Salad
Cheese Straws
Chocolate Mousse Lady's-Fingers
Coffee

Orange frappé with fancy frosted cakes may be served during the dance. It is very cool and refreshing.



"These are very good snaps"

Take a Wilsnap—any size!

Feel the firm "snap" between your fingers. Listen to the brisk "click."

One thing is certain: *"These Wilsnaps do hold!"* Why shouldn't they—with the correctly-made Wilsnap spring on duty? The Wilsnap spring is quick to release, too. No stubbornness. No need for fingernail urging!

Trustworthy Wilsnaps of course are rust-proof. Have Wilsnaps sewed on every one of your frocks and gowns. They come in all sizes. Wilsnaps snap fast and hold fast on every weight of fabric.

Wilsnaps always will snap, wherever snap fasteners are used.

THE WILSON FASTENER COMPANY
117 East St. Clair Avenue, Cleveland, O.

Look for this card
— orange colored —
10¢ everywhere

WILSNAP

REG. U.S. PAT. OFF.

Fashion's Fastener



SOCIETY

Births

NEW YORK

Harrah.—In July, to Mr. and Mrs. Ernest Harrah, a daughter.

Russell.—In July, at East Islip, Long Island, to Mr. and Mrs. William Hamilton Russell, a daughter.

Thorpe.—In July, to Mr. and Mrs. Stanley Bertrand Thorpe, a son, Peter Van Boeckel Thorpe.

SAINT LOUIS

Breaker.—In July, to Mr. and Mrs. George J. Breaker, a daughter.

Carton.—In July, to Mr. and Mrs. William J. Carton, a son.

Catlin.—In July, to Mr. and Mrs. Theron E. Catlin, a son.

Stith.—In July, to Mr. and Mrs. Edwin E. Stith, a son.

SAN FRANCISCO

Johnson.—On July 6, at Caracas, Venezuela, to Mr. and Mrs. Stewart Johnson, a daughter.

Tucker.—In July, to Mr. and Mrs. Nion R. Tucker, a daughter.

Deaths

NEW YORK

Pelton.—On July 6, Elizabeth Gordon Pelton, wife of the late Franklin Dwight Pelton.

Penrose.—On July 2, Clement A. Penrose.

Van Wyck.—On July 29, Leila Gordon Van Wyck, née Wilkins, wife of Augustus Van Wyck, former Supreme Court Justice.

CHARLESTON

Duffy.—On July 23, the Right Reverend Patrick L. Duffy, vicar general of the diocese of Charleston.

WASHINGTON

de Billy.—On July 11, Mr. Edouard de Billy, Deputy High Commissioner of France in the United States.

LONDON

Holden.—On July 23, in Scotland, Sir Edward Hopkinson Holden.

READING, ENGLAND

Sanderson.—In July, at Grove Hill, Sir Percy Sanderson.

Engagements

NEW YORK

Allen-Livingston.—Miss Joan Allen, daughter of Mr. Frederick H. Allen, to Mr. Goodhue Livingston, junior.

Merrill-Bennett.—Miss Louise Edgerton Merrill, daughter of Mrs. Winifred Edgerton Merrill, of Mamaroneck, to Mr. Robert Russell Bennett, of Kansas City.

Merrill-Knight.—Miss Winifred Merril, daughter of Mrs. Winifred Edgerton Merrill, of Mamaroneck, to Captain Francis Putnam Knight, of Oklahoma City.

Orr-Quigley.—Miss Jeanette Orr, daughter of Mr. William Charles Orr, to Lieutenant-Commander William M. Quigley.

Winchester-Patterson.—Miss Margaret T. Winchester, daughter of Mrs. Tarleton Winchester, to Major Robert Porter Patterson.

BALTIMORE

Warfield-Taylor.—Miss Anita Warfield, daughter of Mr. Henry Mactier Warfield, to Mr. Zachary Lewis Taylor.

BOSTON

Baker-Winsor.—Miss Susan Revere Baker, daughter of Mr. Roland Morris Baker, to Mr. Robert Winsor, junior, son of Mr. Robert Winsor.

LONDON

Blackwood-Eager.—Lady Doris Blackwood, daughter of Lady Dufferin, née Davis, to Colonel H. St. George Eager, Lincolnshire Regiment, son of Mrs. Edward Franks, of Bishop's Cleeve, Gloucestershire.

Weddings

NEW YORK

Fay-Peters.—On July 30, at Saint Michael's Church, Mr. Willis Ward Fay and Miss Joan Peters, daughter of the Reverend John P. Peters.

Hamilton-de Ruiz-Moron.—On July 10, at Neuilly-sur-Seine, France, Mr. Arthur G. Hamilton, son of Mr. William Arthur Hamilton, and Señorita Emilie de Ruiz-Moron, daughter of Señor Juan de Ruiz-Moron, of Madrid.

Morgan-Burt.—On July 12, in Saint Paul's Episcopal Church, Riverside, Connecticut, Lieutenant John William Morgan and Miss Marion Haviland Burt, daughter of Mr. George Frederick Burt.

Ripley-Pearson.—On August 30, Mr. Henry B. Hyde Ripley, son of Mrs. Charles R. Scott, and Miss Lesley Pearson, daughter of Mrs. Frederick Pearson.

Warren-Urquhart.—On July 12, Mr. George Henry Warren, junior, son of Mr. George Henry Warren, and Miss Katherine Urquhart, daughter of Mr. David Urquhart.

BOSTON

Bradley-Cabot.—On August 16, at Beverly Farms, Massachusetts, Major Ralph Bradley, son of Mrs. Leverett Bradley, and Miss Eleanor Cabot, daughter of Lieutenant Godfrey Lowell Cabot.

Townsend-Flint.—On July 2, Doctor Charles Wendell Townsend and Miss Sarah Gore Flint, daughter of the late Edward A. Flint.

NEW ORLEANS

Morse-Beauregard.—On July 7, in the Jesuit Church, New Orleans, Mr. Edward C. Morse, son of Mr. Alexander Porter Morse, and Miss Alice Beauregard, daughter of Mrs. René T. Beauregard.

PHILADELPHIA

Kershaw-Denniston.—On July 23, Mr. William E. Kershaw, son of Doctor William Kershaw, and Miss Margaret Denniston, daughter of Mr. Edward Evans Denniston.

RICHMOND

McGuire-Robertson.—On August 12, in Canada, Doctor Stuart McGuire, President of the Medical College of Virginia and son of Mrs. Hunter McGuire, and Miss Ruth Robertson, daughter of Mr. Norman Robertson, of Walkerton, Canada.

WASHINGTON

Brigham-Breckinridge.—Mr. Henry Randolph Brigham and Miss Lucy Hayes Breckinridge, daughter of General J. C. Breckinridge, U.S.A.

Carruthers-Grandin.—On July 9, at the home of the bride's mother, Mr. John Carruthers, chaplain, U.S.N., and Miss Mabel Grandin, daughter of Mrs. E. Bishop Grandin.

Noyes-Spencer.—On July 6, in Epiphany Church, Commander Leigh Noyes, U.S.N., and Mrs. Susan Webb Spencer.

LONDON

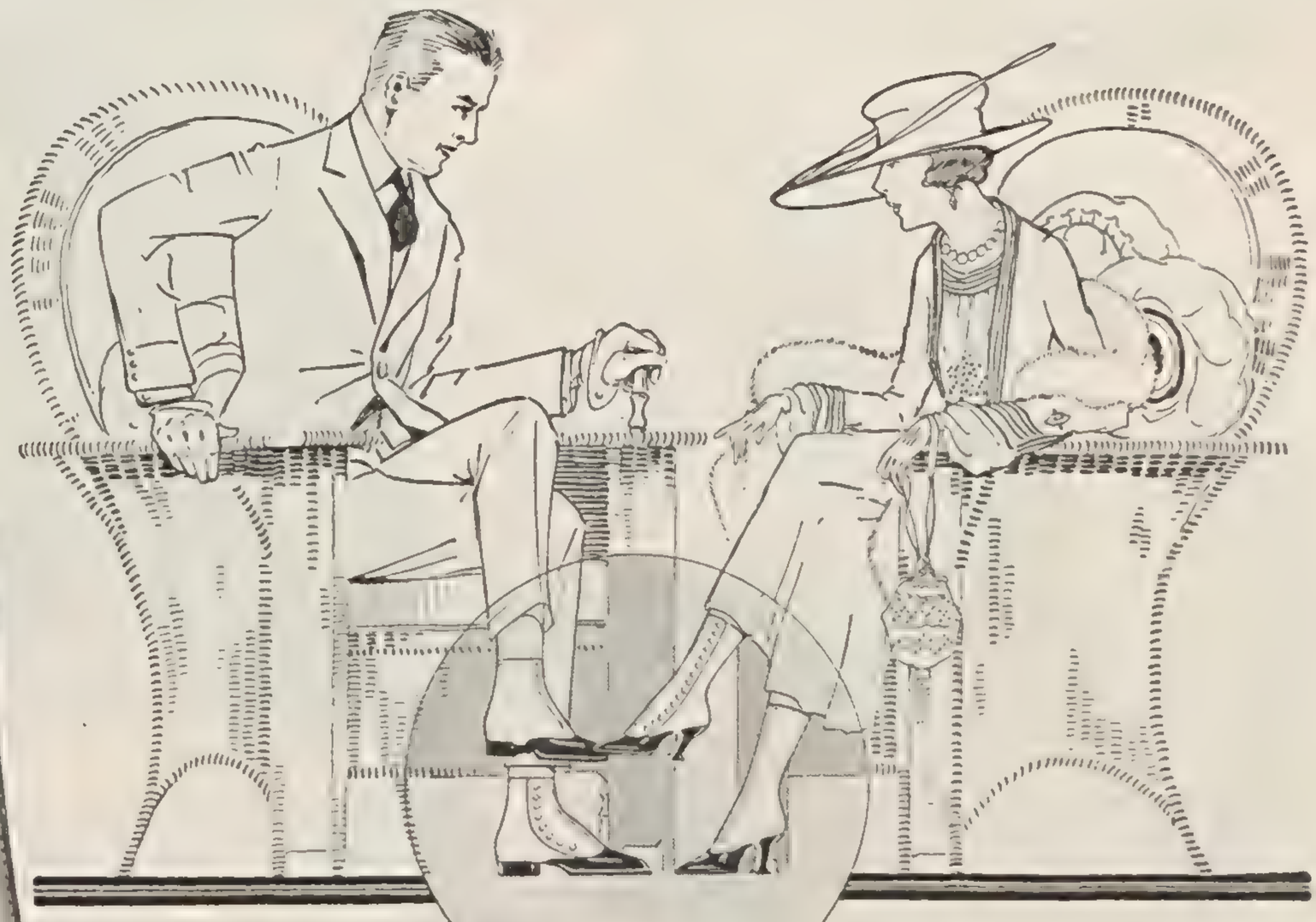
Dallas-Treleaven.—On July 3, at Saint Peter's, Cranley Gardens, Captain D. A. G. Dallas, son of General A. Grant Dallas, and Miss Jenifer Treleaven.

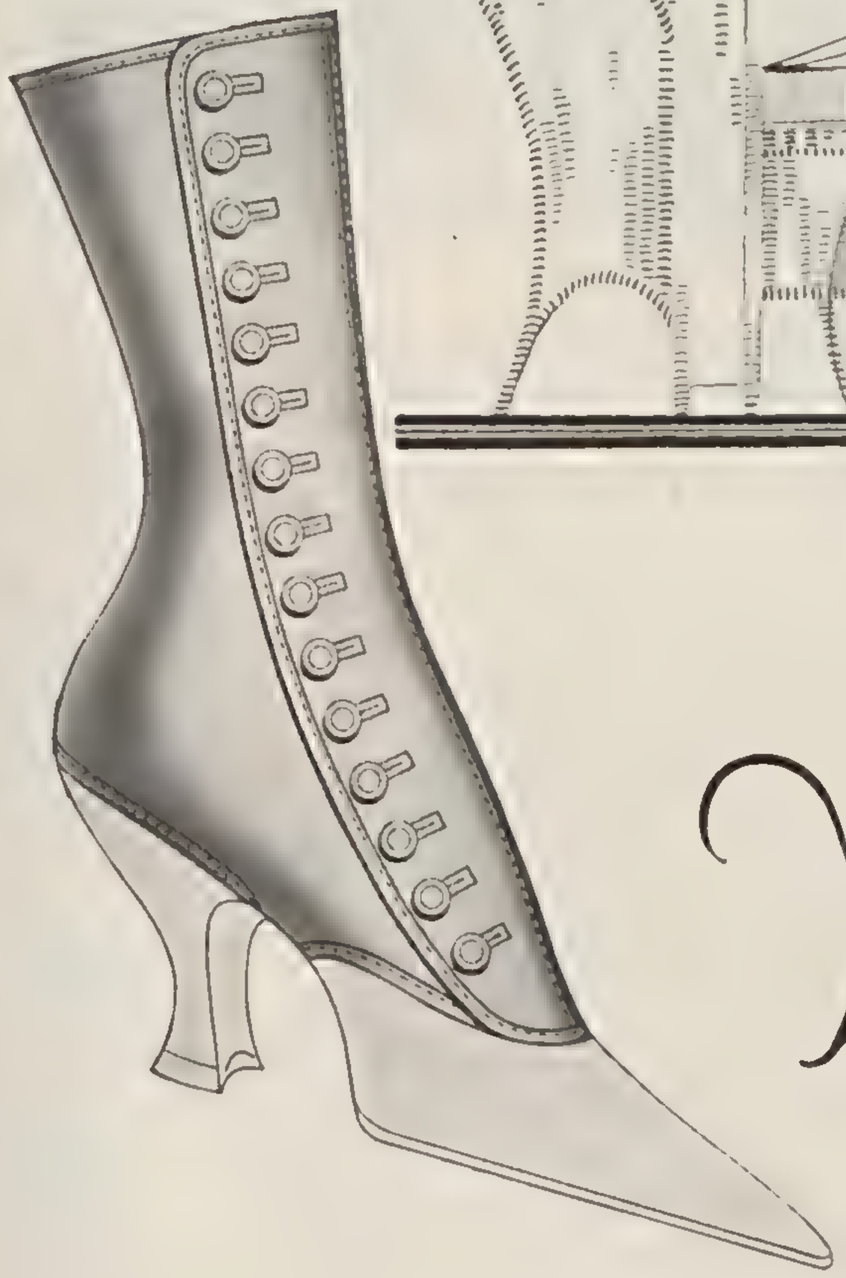
Gillilan-Curzon.—On June 25, at Saint Mark's, Mr. Hugh Gillilan and Miss Magdalen Curzon, daughter of Colonel the Honourable Alfred Curzon.

Hart-Synnot-Drower.—On July 3, at Saint Paul's, Knightsbridge, Brigadier-General A. H. S. Hart-Synnot, D.S.O., and Miss Violet Drower.

Hoare-Mountgarret.—On July 13, at Holy Trinity, Lieutenant-Colonel C. H. Hoare and Viscountess Mountgarret.

Trevor-Duff.—On June 12, Major Keith Trevor, M.C., Middlesex Regiment, and Lady Juliet Duff, daughter of the late Earl of Lonsdale.





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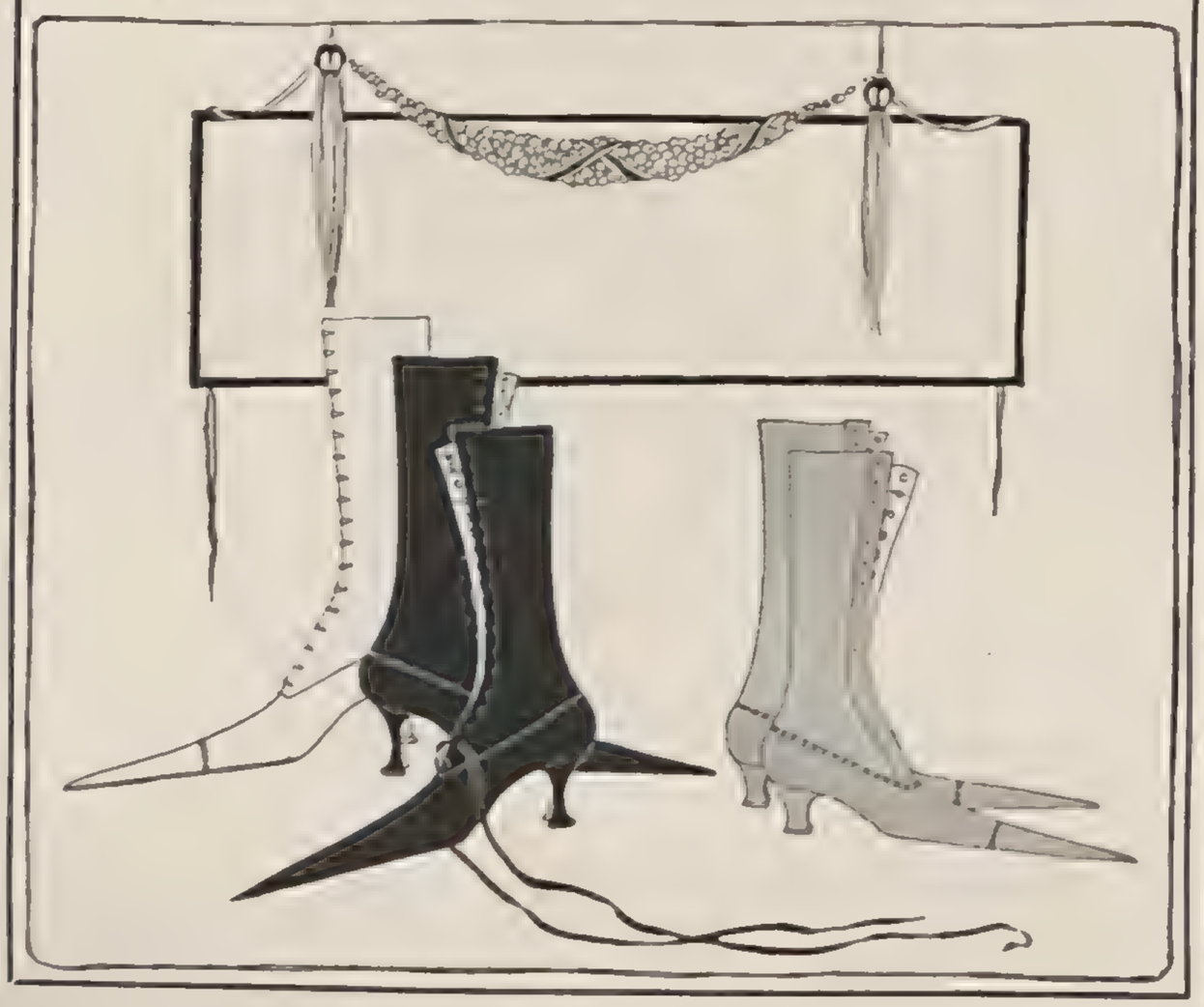
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Baron de Meyer

The tray breakfast, to be appetizing, should be carefully prepared and daintily served; tray from Ovington

FOR THE HOSTESS

FOR the American who travels about on the Continent, there is probably no one of his favourite native institutions that he misses more keenly than the breakfast to which he has been accustomed. Quite different from the usual Continental service of coffee and rolls is the varied and enjoyable meal which has its own part in American hospitality. The successful hostess does not fail to give thought and care to planning her breakfasts well and serving them temptingly.

For the American breakfast, the toast or hot breads, which are indispensable, should be served piping hot. Bread used for toast should be about two days old and cut about a third of an inch in thickness, so that it can be made crisp throughout. Dry toast is very easy of digestion, but when bread is cut too thick, the centre remains untoasted and is less digestible than the bread from which it was made. The art of making toast well consists in drying it slowly, browning it through consistently without burning it, and serving it as soon as done. If toast is to be buttered, the butter should be spread lightly with the edge of a knife, for pressing it on thickly makes the toast heavy. There are many ways in which toast may be served; two are described here.

TOAST BOMBAY

Toast bombay is a delicious addition to the breakfast menu. To prepare it, a little butter is melted in an omelet pan. As it dissolves, two beaten eggs, half a teaspoonful of essence of anchovy, and half a teaspoonful of chopped capers and peppers are stirred in; this mixture is then spread on slices of buttered toast cut into rounds or fingers and is served hot.

TOMATO TOAST

Another delightful breakfast dish is tomato toast. Six ripe tomatoes are skinned and, after the seeds are removed, added to an ounce of butter melted in a stewpan. Into the tomatoes, when cooked smooth, are then stirred a teaspoonful of finely chopped onion, a slice of cooked ham finely minced, a dessertspoonful of chopped parsley, a tablespoonful of bread-crums, an ounce of grated Parmesan cheese, pepper, salt, and cayenne. After the mixture has been allowed to cool a minute, two eggs are added, and it is stirred again for a minute till the eggs are set. The preparation is then placed on hot toast, sprinkled with grated Parmesan cheese and chopped parsley, and served very hot.

BACON AND MUSHROOMS

To half a pound of mushrooms which have been gently stewed in a covered saucepan with an ounce of butter, pepper, and salt for six minutes, half a cupful of thickened stock is added and the whole mixture stewed four minutes longer. The mushrooms are then placed on buttered toast, sprinkled with chopped parsley, and served with a rasher of bacon in alternation with each round of fresh toast.

OMELETS

Omelets furnish an endless variety of wholesome dainty breakfast dishes. One pan should be kept specially for omelets and never used for any other purpose. Instead of being washed after each time of using, this pan should be merely wiped out with clean white paper and placed where it will be safe from damp and dust. The ideal omelet pan is shallow with sloping sides, and from six to ten inches in diameter.

The successful preparation of an omelet demands the use of a sufficiently small number of eggs. An authority on cooking has said that the best omelets are made with six eggs, for those are the most likely to be successful. It is wiser to make two omelets of six eggs each than one with twice that number. The actual number used must, however, be determined by the number of persons to be served. Just the moment before cooking, the whites and yolks of eggs for omelets should be thoroughly mixed and rendered light, but not be beaten too much, or a watery omelet will result. Moderate though the beating is, it should not take place until the moment before cooking.

The character of an omelet is determined either by the flavouring or by some addition that has been made to

(*Continued on page 106*)



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FOR THE HOSTESS

(*Continued from page 104*)

it. If of a sort that requires cooking, this addition must be cooked before being added to the omelet; if it is soft and requires little cooking, it must be finely shredded. Sometimes the distinctive ingredient is mixed with the eggs, sometimes it is introduced into the middle of the omelet. As much butter as will lubricate the inside of the pan thoroughly should be employed, and no more. Not until the butter has melted and is on the point of beginning to turn brown should the eggs be poured in for the omelet.

TO MAKE A SIMPLE OMELET

To prepare a simple omelet, six eggs are lightly beaten together; to this should be added the proper seasoning of salt and pepper and about a tablespoonful of either milk or water, as one likes.

When the pan is quite hot and everything is prepared, the egg mixture is poured into it and allowed to spread. One should at once begin to scrape it from the sides and bottom, working the butter into it while keeping the egg mixture free, and shaking the pan now and again. In a very short time, it will begin to thicken and get firm in parts; when it is nearly set all over, the handle of the pan should be tilted, causing the egg mixture to double itself over into a sort of thick cushion. As soon as the mixture ceases to run, in this position, the handle of the pan should be lowered, allowing the omelet to slide to the opposite side; a knife or spoon slipped behind it will help to prevent its breaking and to keep it as thick as possible. Finally, it is turned upon a hot dish and served instantly. Experts say that an omelet ought to be made and served in not more than three minutes, to be exactly right.

OMELET, CHICKENS' LIVERS

Several chickens' livers are cut into small pieces. To an ounce of butter, melted in a shallow pan, is added a piece of shallot or onion the size of a pea and chopped finely, a teaspoonful of chopped mushrooms, salt and pepper, and the chickens' livers which are then fried. When they are cooked through, an omelet mixture prepared with four eggs is poured over them, and the omelet is finished in the usual way.

KABOBS

Nothing could be more tempting for breakfast than kabobs. For this dish, short silver skewers are needed, but, if they are not available, wooden or metal skewers of not more than four inches in length may be employed. When silver skewers are used, the savoury morsels can be sent to table upon them; if the ordinary household skewers, the slices of meat, or of whatever viand is used, should be simply slipped upon the dish. Viands of various sorts can be used for kabobs. Small and tender pieces of beef, mutton, veal, or poultry, and also unused portions of dressed meat, seasoned highly and strung on a skewer in alternation with slices of bacon, onion, and apple, are delicious prepared thus. The slices should be about a quarter of an inch thick, uniform in shape and size, and about an inch and a half square. After being seasoned well and left to absorb the flavour of the seasoning for a couple of hours, they should be strung on a skewer and browned in a frying-pan, or wrapped in buttered paper and either cooked in front of the fire or baked in the oven till done. Curried kabobs are usually stewed in curry sauce and served with boiled rice round the dish.

To make this dainty breakfast dish for one or two persons, the livers of chickens or turkeys may be used. The livers are washed, dried, and cut in two lengthwise. In alternation with these pieces, a number of very thin slices of bacon of the same shape and size are threaded as closely as possible on a skewer, which is then rolled in liquid fat. A piece of butter is melted in a frying-pan on the fire, and in this the skewer is placed. It should be turned once or twice to secure equal cooking and browning. It is then served hot.

BREAKFAST ROLLS

For these delicious rolls, two level teaspoonsful of sugar, butter the size of an egg, and the yolk of an egg are placed in a cup set in hot water, thoroughly mixed, and added to a pint of yeast bread dough. After this mixture has been stirred until it has the consistency of cream, it is worked to a smooth soft mass with the addition of flour, if necessary. When quite smooth, but still much softer than ordinary bread dough, it is set to rise in a two-quart bowl in a warm, not hot, place. After it has become very light, nearly three times its first bulk, it is kneaded down well and let rise again, once more until light. It is then formed into rolls. These are placed on an oiled baking-tin, allowed to rise till light, then baked in a hot oven.

ROLLS MADE WITH BAKING-POWDER

Into a pound of flour which has been thoroughly sifted with a small pinch of salt and four teaspoonfuls of baking-powder, two ounces of butter are rubbed; enough milk to make a stiff, smooth, elastic dough is then stirred into it. Next, it is either divided, as quickly as possible, into small balls or rolled into a paste about an inch thick and cut into rounds, and baked in a hot oven until thoroughly done.

OATMEAL MUFFINS

A cupful of oatmeal, thoroughly cooked and rather dry, is mixed well with a cupful of milk. A pint of flour that has been well sifted with two teaspoonsful of baking-powder is then stirred into the oatmeal with a teaspoonful of salt, two tablespoonsful of sugar, and a lightly beaten egg. After this, a tablespoonful of melted butter is added and, if necessary, more milk. The mixture is then poured into well-oiled muffin rings and baked in a hot oven for half an hour.

EGGS AU PLAT

In preparing eggs au plat, a fireproof hot dish is well buttered, and into it are put the required number of eggs, carefully, to keep the yolks whole, and sprinkled lightly with salt and pepper. Before cooking, a teaspoonful of thick cream may be poured over the eggs, or a small piece of *paté de foie gras* may be put on each one. Next, the dish is put either in the oven or on the range in a tin containing boiling water, so that the contents can be slowly cooked.

EGGS À BONNE FEMME

To the beaten yolks of six eggs stirred into half a pint of onion sauce, are added the whisked whites. The egg mixture is poured upon two sheets of white buttered paper and baked till set. After this, the preparation is turned upon a hot dish, when the paper is drawn from it, and served hot. A cupful of brown gravy is made hot and poured round the cooked eggs.



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Edith S. Watson

It is a little village curved in the kind arm of the bay, and high on Percé Rock, all the birds that ever were flap along the golden streets of a sea-gull paradise

FRENCH SKIES IN CANADA

THE closer one comes to the boundaries of Anglo-Saxon civilization on this continent, the more blatantly does progress behave. The little cracker-box towns of the last West are all cities; the outpost village on the Mexican border is a growing metropolis; the Alaska ore-dump with its board walk poised over rocks is on perfectly good terms with Theda Bara.

Only when one leaves the English speech behind—and the American hurry—and betakes himself to forests and streams where the first settlers chanced to be French, does one find communities that shrug a tolerant shoulder when progress is mentioned—and continue to buy spinning-wheels for five dollars.

Many New Yorkers have heard high mass under the immense and solemn roof of Notre Dame in Montreal; many have climbed the steep streets of Quebec, and peered into the Basilica, and dreamed, perchance, of Madeleine de Repentigny in the Convent of the Ursulines. But the two big cities of the Province are on the north shore of the Saint Lawrence, and it is of the south shore that we should speak, the south shore that the visitor to Quebec knows only from the lights of Levis that he sees a mile away, like faint strung pearls, as he listens to the military band that plays nightly on Dufferin Terrace below his window at the Château Laurier.

Bellechasse, Montmagny, Lislet, Kamouraska, Temiscouata, Rimouski, Matane—the liquid syllables of the French counties of the south shore pass one by one, as the mind flits eastward, till at last one reaches it—Gaspé—the last county and, in some respects, the quaintest, with the curve of its blunt nose buried in the Atlantic.

IN THE SIXTEENTH CENTURY

"*Nous appellâmes ce golfe, golfe de la chaleur,*" says Cartier, who christened it when the sixteenth century was in its second quarter. But the gallant explorer must have chanced on a heat wave, that far-off day when he planted his cross and lily-shield, for Gaspé and the "*golfe*" (which is now plain Chaleurs Bay) are always delightfully cool even when the New York mercury is putting the cherry in the cocktail by climbing on top of the thermometer.

Just as Gaspé is the tipmost county of all counties, so is Percé Rock the tipmost tip of Gaspé, and hither came French capitalists from the Island of Jersey in the middle of the eighteenth century when Quebec fell into British hands—and fishing in northern waters, therefore, was no longer what it had been. Hither come, also, our humble selves on a mild blue August day.

It is well that we do not wish to hurry. Literally, madame, it is not done—this "hurrying"—in the green land that unrolls before us. Why should one hurry? What is there to hurry for? The herring come to the nets, look you; the nets are emptied. The boats drift back to shore—silver piled, leisurely, under white sails that dip to the blue bay like gentle ladies curtseying. . . . The wheat grows in the field, the flowers bloom by the garden wall—slowly, slowly. Nothing hurries but the birds on Percé Rock, and they, those birds, they are as the good God made them—vain things and just a thought noisy.

TREE, HOUSES, AND A CHURCH

It is this sense of everlasting peace that makes Percé one of the most satisfying places on the continent and one of the most wholesomely consistent. It nestles there far below with its wee houses posed against the six-hundred-foot precipice of the Grand Coup—white against vivid henna red. . . .

The road slips down over the steep scarp to the green of the plain. There is a church in the middle of the village—one of those dauntless, peaceful, forever-and-ever churches that French Canada knows so well how to make. There is a narrow fringe of boat-strewn beach beyond it, divided in the middle by a great and unexpected crag, and then the bay with Percé Rock itself like a galleon of the elder gods come to anchor opposite the village. The Rock is enormous in its fourteen-hundred-foot length, built throughout of all the colours of dawn and sunset stiffened into rock and crowned with sea-grass and more birds than one ever dreamed could walk the golden streets of a sea-gull heaven.

And so we settle down in the contemplation of all this so blue and gold perspective, comfortably ensconced at the Percé Rock Hotel, where, in a day or two, we become more Frenchfully averse to progress than *les Quebecoises* themselves. Perhaps it is because of the benign influence of *bonne Sainte Anne, Patronice du Canada, Protectrice des Pêcheurs*, whose shrine was built, many many years ago, on the top of "*la montagne*," as the habitant folk call the hill behind the village.

But we are not lazy—nobody could be, in this diamond-bright air that blows in—new washed with every day

(*Continued on page 110*)

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Edith S. Watson

Percé settles down in the blue and gold lap of the past with nothing at all to connect it with the world, and this old road, leading to the shrine of the good Sainte Anne, keeps it near to heaven

FRENCH SKIES IN CANADA

(*Continued from page 108*)

—from the vexed Atlantic. One day, we will climb to the top of the mountain where the villagers used to go on their yearly pilgrimage in honour of Sainte Anne. Another day, we will take the ribbon road for five bright miles over the cliffs back of the village to "Marie's little tea-house" where we will get hot home-made biscuits filled with golden butter—a new-laid egg if we want it—wild berries in season, with cream from Marie's own cow. And tea, of course—*ciel*, how would Marie live without it!

But the real business of life at Percé—if one is neither *monsieur le curé* nor yet one of his fishermen parishioners—, the real business of life is studying the birds on the Rock. Percé, you must know, together with Bonaventure to the right of it, forms the subject of numerous monographs of the Dominion Parks Commission and other learned bodies. For when spring coaxes the grass out from under the thorough-going Canadian snow, the sea-pigeons, and the kittiwakes, and the gannets, and the puffins, and the cormorants, and the big grey herring gulls—pass the word among each other for hundreds of south sea miles. And they *all* come to Percé!

Maybe there are a few who do not come. There are Americans, now we think of it, who have never seen the Woolworth Tower. But when the main contingent arrives on the Gaspésian shore, there is such wing-flapping and squawk-gossipping, such dispute about last year's nesting-places and this year's mates, that the absentees are not missed, we do assure you.

A pair of trusty field-glasses are the only weapons allowed on this Canadian bird-hunt, for the place is a preserve of the most governmentally preserved sort. Armed with binoculars, then, we are free of all the daily life that goes on so vibrantly on the airy top of the Rock where the gulls lay their eggs fearlessly and scandalously on the grass—as innocent of nursery arrangements as the lilies of the field—or the New Yorkers of a fashionable hotel—and go off to scream and ride the breakers, leaving heaven to take care of the next generation.

Their friends, the cormorants, on the other hand, build nests of little sticks and are altogether a more responsible folk, who doubtless go to church and keep a bank-book. The cormorant, by the way, is a sizable Canadian who weighs as much as a Christmas turkey and displays considerably more intelligence. In China, we are solemnly told, he is trained to dive and retrieve fish for his owner. And there used to be an important official at the Court of Saint James who bore the title of Master of the Cormorants.

But it is not to be expected that we pass all of our blue and gold Gaspésian days on land. Some mornings, we will go on board the busy little motor-boat that plies between Bonaventure and the mainland, and study the bird colony at closer range. When King Edward was Prince of Wales and came to Canada, the man o' war that conveyed the august visitor made a detour to include Percé, and it is to be hoped that so good-humoured an heir-apparent made excuses for the behaviour of the puffins, who, so far as we can ascertain, were no more impressed on that day of days than they were when we rounded the curve of their fastnesses and discovered them perched like fat white idols, row on countless row, above the pounding surf. The rest of the bird colony may go stark staring Bolshevik on the approach of the unknown, but the puffin is a true philosopher, a Buddha in feathers, and he keeps on sitting still.

But the gulls and the fishermen are not the only folk interested in ploughing the waters in and about Gaspésie, for the interior of the peninsula is full of mountains that breed streams, which, in turn, breed most delectable trout. The Nouvelle is a noble water that would have had many a saga in its honour if it had happened to be born in a land where streams were scarce.

Doubtless, the habitant looks on and wonders. Why toil for the fish in a stream when the sea is so full of herring that one uses them to fertilize one's land? Oh, *les Anglais, les Anglais!* Nevertheless, when the particular *Anglais* in question, or his more particular and sports-clad lady desire the cart of Pierre—or the canoe of Pierre—or Pierre himself and all the little cooking-pots—why, look you, it would never do to despise the good money. In process of time, monsieur and madame will return to Percé, and that so excellent cuisine where everything is provided. Meanwhile, if it is their whim to go into the woods for the fishing—*le bon Dieu* and Joséphine will doubtless look after the little farm.



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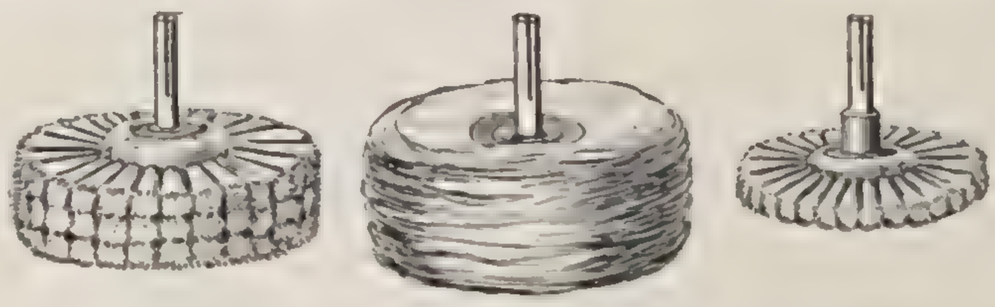
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GARDENS OF ANCIENT INDIA

(*Continued from page 74*)

something never practised in India.

The paradise gardens may still be traced all over the Indian plains. In the peaceful reign of the Emperor Feroze Shah, about 1350, as many as a hundred lovely gardens were built in the environs of Delhi. The arid sands were transformed into a fairy-land by graceful marble pavilions with arches and columns and bulbous domes, all interspersed with carved lace-work.

Mohammedanism lavished architectural luxuries on the great Moslem capitals of Agra, Delhi, Lahore, and Murshidabad. In the midst of gardens, palaces were splendid with minarets and gorgeously patterned with inlaid coloured stones. The grounds were ornamented with water in every form, pools even washing the thresholds of private rooms and audience-halls. Not only birds, lilies, and aquatic plants floated on glimmering sheets of water, but even marble pavilions.

OTHER KINDS OF GARDENS

Besides beautifying the solid earth, pleasure gardens rested on expanses of water during the supremacy of the mighty Moguls a few centuries ago. Picturesque remnants of these floating gardens may still be seen in the valley of Kashmir where they once were the favourite theme of the Indian poets. To make the garden, as it existed three or four centuries ago, a thick mesh of rushes and reeds peculiar to the Dal Lake was severed under the water. With a layer of earth to make it firm, this formed a basis for variegated profusions of flowers. The *nishat bagh*, a garden of joy, has twelve terraces, symbolising the signs of the zodiac, rising from the Dal Lake. Here the play of water is seen to best advantage, for the garden is viewed at present through a blurred shimmer of silvery fountains and rainbow mists. The island gardens in the sacred lakes of Oodeypur in Rajputana may also be seen to-day. The lake is girdled on one side with hills covered with shimmering white marble palaces down to the water's edge and reflected therein; and the placid sheet is studded with many beautiful gardens planted by the Emperor Jehangir. In the centre of the gardens are marble pavilions for the musicians, and the outer walls are of pierced fretwork lined with avenues of fruit and palm-trees. Daintily carved pavilions stand at the four corners with a magical appearance of resting on the lake like quivering mirages of wayward dreams.

The *angoori bagh*, or grape garden, inside the fort of Agra, is now but a skeleton of the jewel-like miniature garden that it once was. It is a square plot of ground on the favourite scheme of a cosmic cross; three sides are enclosed by arched walls, and on the fourth stands the Khas Mahal, or special palace, with slender pillars and carved arches. A pavilion was built over the fountained swimming-pool in the centre, and the four terraced walks that radiated from it were laid in mosaic and shaded with vines in trellised arbours.

The roof-garden was another pleasing feature of ancient gardencraft in India. On the flat surface were distributed mosaics, waterways, flower-beds, tall palms, and fruit-trees. A fountain surrounded by many-hued flowers played in the centre, and the terrace was bordered all around with perforated screens.

About the year 1500, in the time of the Emperor and artist-poet Baber, the river Jumna in northern India flowed between sandy banks and arid plains. The creative genius of Baber came to the rescue, for he began a series of beautiful palace gardens at Agra. A devout votary at the altar of nature, Baber displays his passion for colour and flowers in his memoirs, the Baber-Namah. He describes his palaces on the sloping Kabul hills—how under the shadows of trees, the ground was carpeted with tulips, narcissus, and hyacinths, and iris, jasmine, lilacs, and carnations, and roses in fragrant masses; how the misty sprays of early fruit-blossoms mingled with the dark cypress, and the murmur of the running waters sang their praises.

The women of India, too, had splendid gardens. In the city of Delhi stands the old pleasance of the Princess Roushanara. She was the daughter of the celebrated Mumta Mahal and had unbounded influence as a patron of art and letters. In a rose coloured palanquin swung by two small elephants, the Princess used to come often to while away a few hours in her cool flower-scented garden. Parterres of flowers lined the long avenues of trees and trailed in the waterways. Although the garden is now in ruins, the atmosphere is full of romantic charms. From the arched gateway, one glimpses a white pavilion half concealed with festoons of creepers, and under this the Princess Roushanara still sleeps.

THE ADORATION OF REPOSE

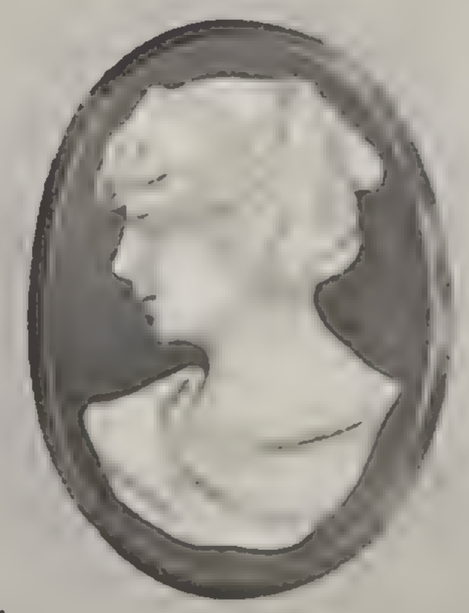
Buddhistic thought and feeling from 500 B. C. to 500 A. D. abounded in artistic speculation and adored inner and outer repose. Sacred groves amid rich woodlands and symbolical gardens were beautiful and natural expressions of this feeling. They offered remoteness from the world and became sanctuaries of calm retirement suited to the contemplative minds of the learned Buddhists.

In the epic ages, a Hindu pleasure garden was a place of scented arbours with exquisite mosaic floorings and frescoed walks, artificial rocks and hillocks patterned with bright flowers, and pools and lakes abounding in aquatic plants and golden fish. The red goose, Brahma's bird of sunrise, and the snowy swan of good luck belonging to the Goddess Lukshime, floated placidly on the surface. Multi-coloured gossamer butterflies were the souls of the departed fluttering ecstatically over the blossoms. Peacocks, the vain favourites of Saraswabi, goddess of learning, strutted about to show their gorgeous plumage, while the nightingale, the *bulbul* of Persian verse, sang its thousand songs to the pink rose.

In these gardens like living legends, nothing was without symbolic lore. The lotus, symbolizing the creation of the world, was a prominent feature of the gardencraft, of course, and every flowering tree was considered sacred. The *dhak* with its blaze of flaming blossoms was Buddha's special favourite. The aromatic feathery flowers of the *abnoos* were emblems of Lukshime, goddess of beauty and good fortune, and the soul-allaying *ashok* tree never flourished to perfection until it was first pressed by the foot of a beautiful maiden, says the allegory of spring.

The romance of Magnum and Leila was most frequently immortalized in the Mogul gardens. The willow was the sad earthly symbol of Magnum drooping towards the pure and sacred water-lily, the symbol of Leila, his beloved. The rosebud on a mound was Leila on her camel litter. Dark purple violets bespoke the gloss and perfume of her blue black streaming hair, jasmine her pure white throat, the cypress her slender shadowy form, tulips her cheeks, and roses her lips. The starred narcissus were her eyes.

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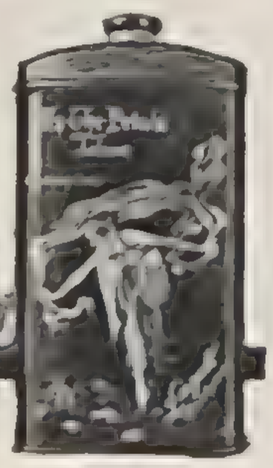
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SEEN *on the* STAGE

(*Continued from page 66*)

a dozen bedroom farces were launched one after another, the longest survivor was a thing called "Up in Mabel's Room," which was offered in New York at a later date than any of the others. When new plays may be accused of similarity, there is no advantage in mere priority of metropolitan production; and this fact has been established many times in practice. Yet our producing managers still persist in the superstitious habit of hurrying their plays into New York in order to antedate upon the calendar another play or two of the same generic type that may, in the long run, be liked better by the public or liked not so well.

A VOICE FROM MELODRAMA

In preparation for the theatre season of 1919-1920, several authors—in consequence of psychologic motives which, though evermore recurrent, are inexplicable by a layman—conceived the idea of entertaining a public recruited from "the road" by rewriting the ancient melodrama that may most conveniently be called by the familiar title, "Who Killed Cock Robin?" The opening date of the current season was artificially pushed forward by the rivalry of several managers in their efforts to beat each other out in presenting this new version of an old project on the boards. This race was won by William A. Brady, who succeeded in initiating "the autumn season" by presenting "At 9:45" on the unprecedented date of June 28. This first play of "the new season" actually antedated many of the "summer shows," and was set forth in competition against several of the lingering attractions from the waning season that, in general, had been foregone. It was followed in a few days by "The Five Million," a play of a very different type which also was pushed forward to antecede predestined rivals; and, shortly afterwards, the popularity of "At 9:45" was challenged on the boards by two other versions of the same essential theme,—entitled threateningly "The Crimson Alibi" and "A Voice in the Dark."

THE MURDER AND THE MYSTERY

"At 9:45," "The Crimson Alibi," and "A Voice in the Dark" must be regarded by the critic as three different versions, by three different authors, of the same familiar project and traditional pattern. This project has already been defined implicitly by the ascription of the hypothetic and inclusive title, "Who Killed Cock Robin?" The formula is simple. Somebody must have been murdered at the very outset of the action. This victim must have been a very vicious character; for it is necessary that he should have been hated mortally by half a dozen people. Three or four participants are successively suspected of the murder, with more than ample motives for committing it; but, at the very end of the narrative, some unsuspected person is suddenly and surprisingly obtruded as the actual murderer, to the exculpation of the hitherto suspected characters.

Contrary to the general opinion, this play is not particularly difficult to write. The mystery is easy to handle, since the author begins at the end and constructs backward, covering his tracks; and the working out of the plot is scarcely more than a mechanical matter for any playwright of experience. No more than a rudimentary ability in characterization is called for, since the various characters are discussed and exhibited only in reference to their guilt or innocence. Furthermore, the audience, absorbed in the plot, pays no attention to the dialogue; and, in consequence, the lines need not be more than adequately written.

The narrative of "Who Killed Cock Robin?" is interesting merely by virtue of its deft manipulation of the technical expedients of suspense and surprise; but these technical expedients are undeniably entrancing, not only to the gaping herd, but also to individuals of exceptional intelligence. On one of his trips from Samoa to Sydney, Robert Louis Stevenson strolled into the leading bookshop of that Australian city and asked for a batch of novels to read on the steamer going home. The bookseller, recognizing Tusitala by his long hair and unconventional costume, scurried about and gathered many novels by Stevenson's most famous friends,—George Meredith, Henry James, and others who showed intimations of immortality by virtue of their searching of the human soul. But R. L. S. waved them airily away. "Great heavens, man!" he cried, "I asked you for something to read upon the steamer!" And he gathered up half a dozen "shilling shockers" and yellow-backed detective stories. Tusitala genuinely loved these tales,—not for what was lacking in them, but for what he has called, in one of his immortal essays, "some quality in the brute incident." Nowhere else than in the cheap and popular detective story, or in the perennial play of "Who Killed Cock Robin?", does narrative appear so naked; and those whose love for narrative is ardent to the point of lust prefer it in its nudity.

HYPNOTIZING THE PUBLIC

In this play, however, the love of naked narrative obliterates any reasoned interest in life as a thing to be considered seriously. It is to be noted, for instance, that the audience easily accepts the initiatory murder with a perfectly complacent amorality. No sympathy is felt for the relatives or friends of the man who has been slaughtered: his death is taken merely as the placing of the first piece in the gradual assembling of an interesting picture-puzzle. When the actual culprit is discovered in the end, the audience is always assured that no jury in the country would think of convicting him if he were ever brought to trial. Not the least of the attractions of "Who Killed Cock Robin?" is the salving psychologic "get-away" that it affords from our habitual incarceration behind the prison-bars of actuality. When we see this play, we achieve vicariously a long-suppressed but still buoyantly boyish ambition to commit the bloody crime of murder, and are not only excused but applauded for the act. No wonder that this play is always popular! It dramatizes and sets forth for our vicarious enjoyment the most illicit of our unconfessed and Freudian desires. And when this perennial melodrama is rewritten simultaneously by three authors, working separately, it is rather silly for their managers to play havoc with the calendar of theatregoing by striving superstitiously for precedence upon the boards.

"AT 9:45"

IT is not at all surprising that "At 9:45," by Owen Davis, should be a workmanlike and interesting melodrama; for this author has enjoyed a more than ample training for his task. After his graduation from Harvard College, a score of years ago, this inventive writer undertook the tireless profession of keeping the theatres of Third Avenue supplied with new and original melo-

(*Continued on page 118*)



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SEEN *on the* STAGE

(*Continued from page 116*)

dramas of the ten, twenty, and thirty-cent variety; and for a long time he supplied these products at the rate of one a month. The author of "Chinatown Charlie, the King of the Opium Ring" amassed a small fortune by this industry; and was thereafter pushed northwestward from the Bowery to Times Square by the advent of the five-cent moving-picture play, which drove the ancient melodrama of our side-streets out of business. These facts are now recalled, not with any purpose of disparaging the recent output of Mr. Davis, but rather with the purpose of celebrating the soundness of his apprenticeship. Shakspere taught himself to write "Hamlet" by dallying in his youth with such violent and bloody projects as that of "Titus Andronicus"; and "Titus" is not so good a play as "Chinatown Charlie." Owen Davis has written and produced more melodramas than any other American author who is living at the present time; and his superiority in sheer experience assists him very greatly when it comes to a mere question of rehandling a traditional project, like that which is exploited in the present play.

Those ill-bred people who come late to the theatre, for the purpose of exhibiting their evening gowns and incidentally annoying their neighbours, will miss the best part of "At 9:45." The opening of this play is nothing less than masterly; for the necessary exposition is effected by a scene of hurried and excited action. Attention is immediately captured; and the initial grip of the author is so strong that it is shaken off with difficulty even in those later scenes when the sheer extravagance of the plot approaches the incredible.

At the climax of this melodrama, three different people—without connivance with each other—confess to the examining detective that they are guilty of the murder which has served as the starting-point of the story. The detective calls the curtain down with the humorous remark that two of them must be "the damnedest liars in New York." This fitting phase is easily extended by the audience to cover all three. The heroine has obviously confessed to shield the hero; the hero has obviously confessed to shield the heroine; and a pathetic "old-stage" butler has confessed, just as obviously, for the purpose of shielding some one else. This "some one else" turns out, in the last act, to be the butler's daughter, who has been kept assiduously in the background theretofore; but her motives for the shooting are so unquestionably justified that the audience forgives her and applauds her as the final curtain falls.

From the standpoint of the critic, the only drawback to an utterly naïve enjoyment of "At 9:45" is that the element of "comedy relief" is a little too obviously laboured. The audience laughs at the places appointed for such reactions in the 'script; but an impression abides with an over-captious commentator that the author—as the Scotchman said—has joked with difficulty.

"THE CRIMSON ALIBI"

"THE CRIMSON ALIBI" was dramatized from a novel of Octavius Roy Cohen's by George Broadhurst, whose long experience as a craftsman in the theatre is measurable, at least, with that of Owen Davis. In this new version of an ancient theme, there are two points of special interest. The first point was imagined by the novelist, Mr. Cohen. Immediately after the commission of the murder,—some details of which have been shown to the spectators in a prologue acted under baffling shadows and still more mystifying lights,—a gentleman calls at the home of a celebrated amateur detective and begs him to take up the case in order to shield the speaker from apparent but unjustified suspicion. This gentleman explains frankly that he had been cursed by motives more than ample for murdering the dead man, that in fact he had made up his mind for the commission of murder and had proceeded to the dead man's house with murder in his heart, only to find on his arrival that his deathly purpose had been forestalled by some other and some unknown hand, whereupon he had fled from the premises and come straight to tell his story to the detective. This frank confession—coming at the very outset of the melodrama—disarms the audience completely and disarms the detective for a time: yet this mild and gentle protestant against the presumably false incrimination of merely circumstantial evidence turns out in the end to be the actual culprit, after several other clues have been pursued to the revelation of their final falsity. The trick of presenting the real criminal as the very first person to be connected with the crime is absolutely novel in the patterning of this perennial melodrama.

The second point of superiority which may justly be accorded to "The Crimson Alibi" in comparison with its current rivals is the staging of the play, which was entrusted by Mr. Broadhurst to Mrs. Lillian Trimble Bradley, who has enjoyed the advantage of studying her craft with the great Stanislawski of Moscow. The settings and the lightings conceived and executed by Mrs. Bradley are deserving of particular comment. Her design for the detective's study is obviously bad; because—though indubitably decorative—it is obviously feminine in inspiration. No bachelor who hated women could comfortably work in such a room. Yet Mrs. Bradley was exceedingly successful in the projection of a later set which exhibited the interior of a cheap hotel that served as a momentary refuge for an escaped convict suspected of the murder because he had, in past years, been railroaded to the penitentiary as an innocent victim of a minor crime "framed against him" by the murdered man. This design—imitated obviously from the famous set employed by Jacques Copeau in his great production of "Les Frères Karamazov"—showed a sort of central well revealing a staircase climbing upward to three stories, with other stories imagined above the topmost frame of the proscenium. (Some time or other, when dramatic critics are allowed a little leisure, a special essay may be written about the sheer theatric value of a scene enacted on three levels, and the overwhelming potency upon the stage of the possibilities for pantomime afforded by a climbing and descending staircase.) In this great set, the detectives and their prisoner begin the long descent of the stairs. Then the lights, by prearrangement, are extinguished; and a pistol fusillade is fired against the minions of the law by several thugs in ambush on the lower floor. This scene—for reasons that are merely technical—is irresistibly exciting. It reveals no necessary reference to life; but it is rich with the lust for naked narrative. In such a juncture, it is not difficult to imagine a commentator like the late Andrew Lang yelling lustily again his great ejaculation,—"This is the sort of stuff a fellow wants!" "The Crimson Alibi" succeeds by Mrs. Bradley's stairs, as much as it succeeds by the novelist's

(*Continued on page 120*)



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SEEN *on the* STAGE

(*Continued from page 118*)

device of alluring the spectator to follow several false trails after listening to the circumstantial but apparently exculpating statement delivered by the actual culprit at the very outset.

"A VOICE IN THE DARK"

"A VOICE IN THE DARK," though repeating the same essential project that had been set forth previously on the boards in "At 9:45" and "The Crimson Alibi," pushed into prominence one or two traits of technical originality, and must therefore be regarded as a more important play than either of these predecessors. This piece was written by a new author, Ralph L. Dyar, and was rewritten, for metropolitan production, by the more experienced playwright, Willard Mack.

Mr. Dyar's play begins in the same manner as all the other repetitions of the ancient theme of "Who Killed Cock Robin?" But this new author has managed to invent an absolutely new idea. One of the essential witnesses in the murder case that he imagines is absolutely deaf, and another witness is absolutely blind. The deaf woman sets out to tell her story. Then ensues, as they say in "the movies,"—a "cut back"; and her narrative is enacted in pantomime—as she, of course, has seen it—without spoken words. This very passage is subsequently re-enacted—when narrated from the point of view of another character—with the surprisingly interpretative comment of the spoken word. When the blind witness subsequently tells his story, the narrative is acted out upon the stage in semi-darkness; and the employment of these tricks in mere technique marks a pushing forward from the limits set by the pattern of "On Trial," wherein the "cut back" in time was first exploited on the speaking stage.

In the narrative of "A Voice in the Dark," the actual murderer turns out, at last, to be the person least suspected of the crime; and, after the piece is over, the commentator feels inclined to wonder why this murderer had neglected to make a "get away" during the convenient period while several other characters were being suspected of the murder. A trained criminal needs only the advantage of a couple of hours to escape from his professional pursuers. This, of course, is the main weakness of the narrative that is persistently retailed by the evermore recurrent authors of "Who Killed Cock Robin?" Their real criminal is always presented with the gratuitous gift of ample time in which to run away; yet—because of sheer perversity—he always seems to hang around until the clock strikes for the final show-down which comes in the final act.

"THE FIVE MILLION"

"THE FIVE MILLION," by Guy Bolton and Frank Mandel, was hurried into New York on the evening of July 8 for the purpose of antedating several other plays expected to deal with the obvious theme of the return of the American soldier from service overseas. In view of the possibilities suggested by this theme, "The Five Million" was distinctly disappointing. It turned out merely to be a frank *rifacimento* of a foregone type of play, embroidered with new trimmings to fit the new occasion. "The Five Million" follows faithfully the formula established in past seasons by such clever clutchers of the public pulse as George M. Cohan and Winchell Smith. Basically, it is merely a retelling of the tale of life in a small and wholesome town of the United States, as this life is artificially imagined by a playwright whose point of view is centered in Times Square. The small-town people projected by Messrs. Bolton and Mandel speak the slang that is current in the theatre district of New York and act always like the customary characters in any Times Square comedy. The only note of novelty in this otherwise traditional composition is the suggestion that several social problems have been occasioned, in our small-town life, by the quick return of the American Expeditionary Forces.

In "The Five Million," a private of the A. E. F. comes home to find that his former job as an insurance agent is filled more efficiently by his own wife, against whom he is required to compete for the recovery of his foregone employment. Here we are invited to touch fingers with a theme that might be developed seriously into the considerable text of a contemporary comedy of manners; but this theme is dropped swiftly by the authors, as a thing too hot to handle at the moment. Another private of the A. E. F. comes home with a French wife; and further possibilities for serious comedy are suggested by the subsequent events than those that are merely outlined by the authors of the present play.

"The Five Million"—while dodging these new and major issues—sets forth the usual small-town story as conceived in the past by such playwrights of Times Square as Mr. Cohan and Mr. Smith. The hero is the usual hero of the small-town play, and the villain is the usual villain. The customary scene occurs in which a safe is cracked—against the law—to the discomfiture of the villain and the charmingly illicit advantage of the hero. The villain is played admirably by Purnell Pratt,—so admirably that this experienced actor earns hisses from the gallery at nearly every performance. This villain—according to the text—had claimed immunity from the recent draft by obtruding the infirmity of flat feet; and whenever feet or flatness is mentioned in the lines, the gallery explodes in a sudden volley of patriotic applause. The hero, however, was an aviator, long given up for dead. When he reappears in the small town, he owns it, by virtue of the foregone false report of his demise. It is even suggested, on the stage, that the veterans of the A. E. F. may elect the next president by hanging together and expressing at the polls the vote of their united will. As a matter of mere politics, it remains to be seen whether or not this heroical prediction will be realized in practice.

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At the fête given by the Duchess de Doudeauville for the Polish Red Cross, Mademoiselle Cécile Sorel was a graceful figure in a fringed cape of marine biue crêpe de Chine and a hat of brown tulle

PARIS REVIEWS THE TROOPS

(*Continued from page 58*)

be the opinion of the beautiful women whom I saw that afternoon and evening, all of whom seemed happy to be alive.

That was the impression given by the beautiful Countess de Béarn at the ball of the Countess de Roche, in a Renaissance gown of gold tissue over a foundation of rose satin. On the same evening, the Spanish beauty of Mademoiselle Castillo was emphasized by a green frock of a metallic fabric. It has been said that green robes should be avoided, at least, Madame de Thèbes warned brunettes that they endangered their happiness. Doubtless, Madame de Thèbes having long ago departed to another world, her followers have forgotten her advice, for green costumes are everywhere.

On the evening gowns of white tulle, green plumes are often placed at the side, veiling the movement of the dance. Sometimes the plume is rose or mauve or grey, once more recalling the tendency of the present mode to adopt the Sioux Indian ornaments. The mode of ornamenting the head and the arms with feathers has already been noted; to this, the Parisienne now adds slippers decorated with furry paws, again a suggestion of the Indian. And the little bags which accompany the afternoon costume are made of two bands of buckskin or heavy silk, slashed to form a fringe, also of Indian derivation. A notable example of this mode is the glove worn by Mademoiselle d'Hinnisdal, which is sketched at the top of page 58.

Fringe is at the height of its popularity. I see it everywhere. At the same time. I note the return of the hat turned up at the side, turned up so far that it will, I think, require a new arrangement of the hair. How will it be possible for woman to resist lifting the hair and again freeing the ears, under the temptation of this audacious brim? Assuredly, we are advancing towards some new coiffure, exactly what it will be is not yet clear, but I have an idea of which I shall speak more at length in the near future.

Speaking of gowns, we have been assured that they are doubtless going to be longer here. In truth, I see them a very little less short for the street, a very little, but yet enough to be perceptible. For evening wear, however, this added length is a jest; for if, perchance, the gown is long, coming even to the ankle, it is so transparent that it is not unusual to see through this long gown a length of limb reaching even to the knee. This. it must be confessed, is a very modern method of lengthening a gown.

At the great ball given by His Royal Highness, Duke Louis d'Orleans-Bourbon, at the Ritz, the Baroness Henri de Rothschild wore a black gown and a scarf of black ribbon brocaded in colours, like the ribbons which our grandmothers wore fifty years ago. The Marquise de Villa-Urrutia, the wife of the Ambassador from Spain in London, wore a gown of black tulle ornamented with feathers, and she wore neither jewels nor any sort of coiffure ornaments.

At a ball given by Madame de Landa, the Marquise de Jaucourt (née de Atucha) was charming in a gown with very fine black and white fringe and black velvet sleeves to the elbow, bordered with the same double fringe. At this moment when women are all wearing sleeveless gowns, this idea is very original. Madame de Mier, the daughter of Madame de Landa, in a lovely frock of tulle and black velvet, wore on that evening stockings so fine and of so large a mesh that one would never have suspected the presence of any stockings at all. Meanwhile, the rest of us are seeking everywhere to find stockings and envying New York, which is said to have very fine and very lovely ones at prices below ours.

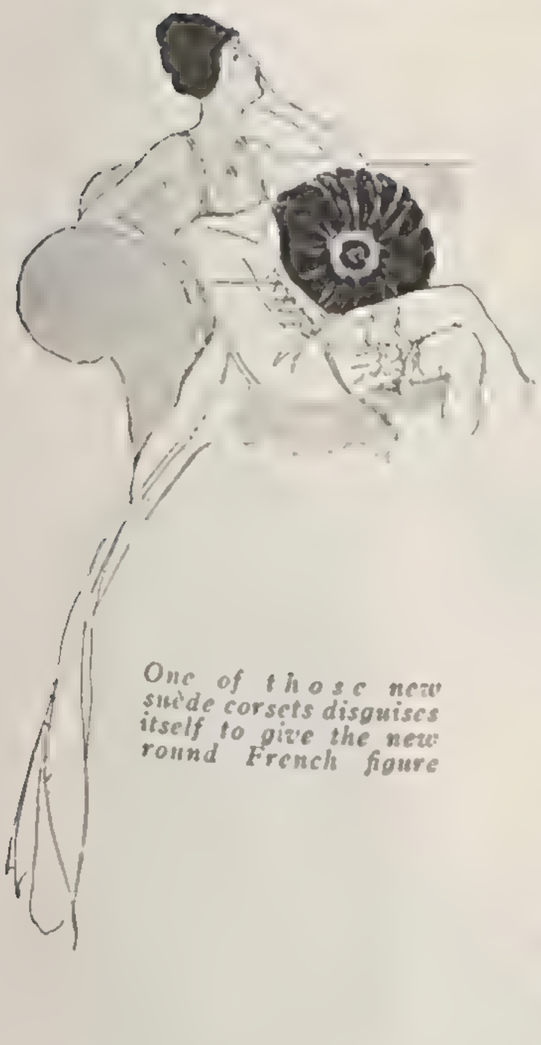
It must be admitted that in the midst of the excitement in which we have been living for the past few months, the intellectual side of our existence, if it has not exactly suffered, has been somewhat neglected. We have flung ourselves into a sort of madness of material life. In the same way, the reaction, undoubtedly, will be equally violent.

This summer, all the beloved roads laid open before us again; doubly enticing, Scotland, Italy, and England awaiting us in unchanged beauty. We hastened there more ready than ever to feel the spell of natural beauty, the charm of old legends, and the interest of all that pertains to the past. Perhaps on our return, we shall dance a little less and talk a little better, or at least, we may change a little the way in which we have amused ourselves during months of moral convalescence.

J. R. F.

"TEA FOR THREE"—WOMEN





One of those new suède corsets disguises itself to give the new round French figure

SYLVIA'S mother was born to pour tea. When she leans forward in that eager little *young* way she has, and asks me about cream and sugar, I just can't keep my mind on my cup. How she manages to look so slender and so perfectly turned out, and so *natural*—well, my dear, Sylvia went to school with me, so I ought to know her mother's age, but I swear I just can't!

We were at the Ritz the other day, in the lounge. I'd been away so long that I didn't know anybody, but Sylvia and her mother kept nodding like mandarins. And when they didn't nod, they commented.

"Did you see that wonderful creature in the robin's egg blue hat? Doesn't she look as though she melted into her clothes? . . . My dear, capes may be as good as ever, but what's the use of prohibition if they allow things like that? . . . There's Doris. That must be one of the frocks she brought over—these Red Cross workers are getting it all back, aren't they?"

"Did you ever see lovelier clothes than we have this year?" Sylvia said at last. "Cleopatra could learn a good many things if she came back."

"Yes," said Sylvia's mother. "She could learn corsets. Do you children realize that the secret of every successful frock here—yours, theirs, and, yes, mine, too—lies in just that—corseting?"

"But did you ever see anything cleverer than the way a really good corset disguises itself?" I couldn't resist saying, thinking of what I owed to mine, but feeling quite delightfully sure that no one else could ever guess it. "That's the chic of the thing, isn't it—to be corseted, and not look it."

"And not feel uncomfortable either—why, do you know," and here Sylvia's mother leaned forward, "I positively want to *sleep* in my corsets, they're so disgracefully comfortable. You see, they're GOSSARDS, and—"

"Why, so are mine!" I said.

"And mine," acknowledged Sylvia shrugging her black satin shoulders.

"Oh you—you're just a wisp of a thing. All you need is a frill of Valenciennes and a good disposition."

". . . *and* some pink silk tricot, *and* the cleverest boning you ever imagined," Sylvia supplemented.

"But anyway, you're not much of a problem. My GOSSARD is of suède—quite the loveliest, supplest, most unexpected thing you ever saw. And the brassière is suède too."

Sylvia's mother looked interested. "That must be their very latest, for I've never seen it, and I go in regularly. But after all, nothing could be more dependable than *my* GOSSARD—silk brocade with plenty of bones, of course, but—well, I don't pretend to know how they do it, but I never feel corseted, and I flatter myself I don't look it."

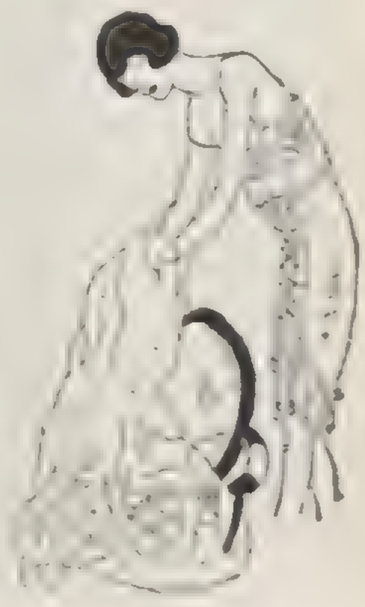
The wonderful creature in the robin's egg hat had finished her tea and turned toward the door.

"Why I know her!" said Sylvia, straightening her lovely black satin curves. "Or at least I don't know her, but when I went to be fitted for this very same GOSSARD, bless its heart, there was the blue hat coming out! Wouldn't you just *know* she wore them?"

GOSSARD



Sylvia's mother wears a corset of silk brocade, boned to give young lines to the mature figure



Sylvia's corset is of pink silk tricot with a frill of Valenciennes and the minimum number of bones

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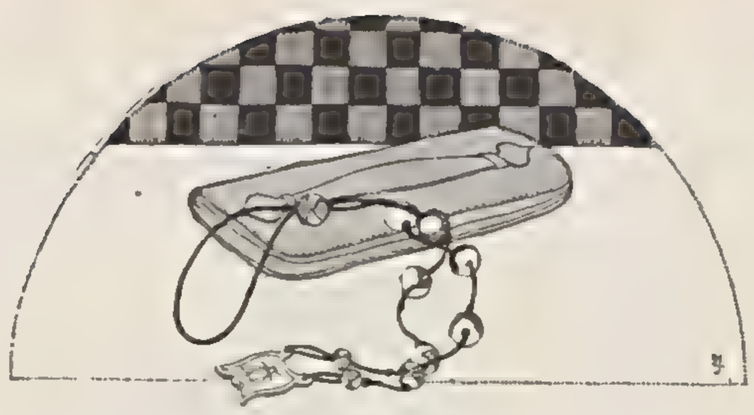
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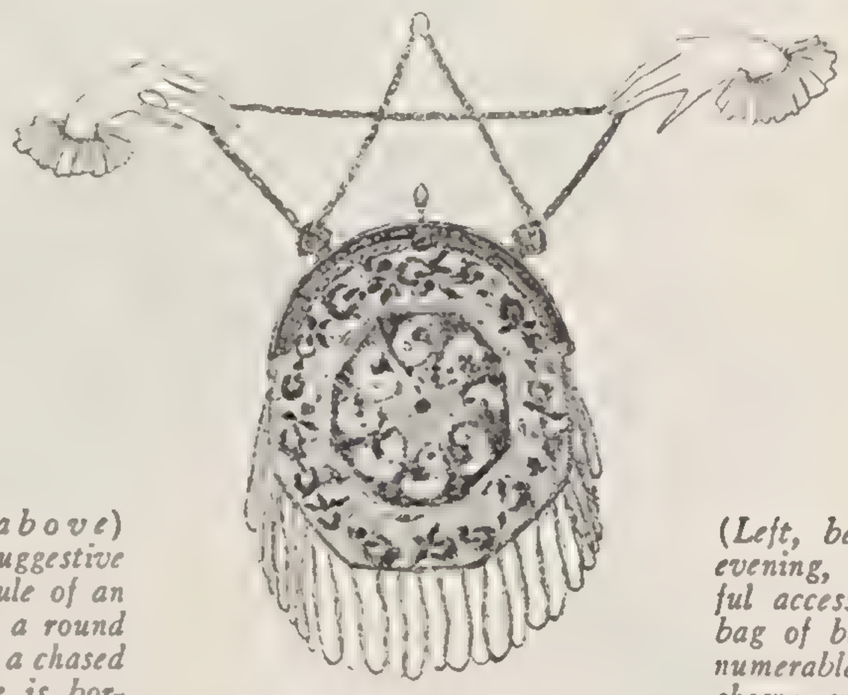
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Vermilion leather makes the purse. The necklace strings jade beads upon a knotted black cord

SMALL IN SIZE, BUT VAST IN IMPORTANCE ARE THESE ACCESSORIES WHICH STAMP THE CASTE OF AUTUMN COSTUMES

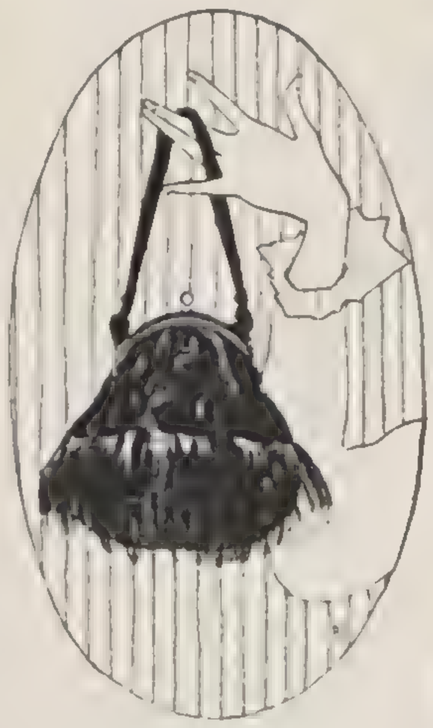


(Right, above) Quaintly suggestive of the reticule of an earlier day, a round bead bag in a chased silver frame is bordered with a fringe of many loops

(Left, below) For evening, a delightful accessory is the bag of beads in innumerable colours, shown with careful precision into a harmonious design



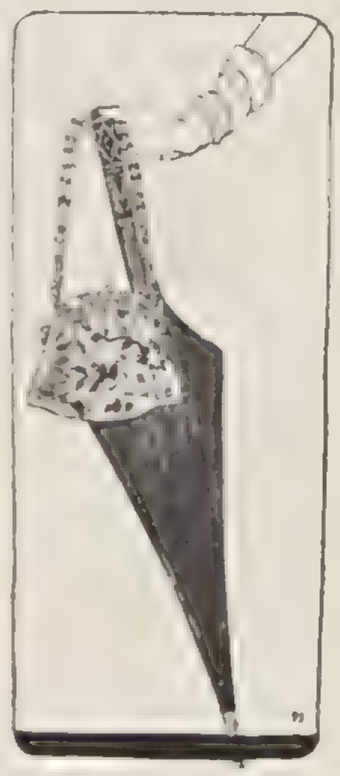
ACCESSORIES FROM LAFARGE, LONDON



Monkey fur, after a new fashion, amusingly trims a bag of black moire mounted on a dull black metal frame. The strap is of black moire like the bag



For the fashionable daytime costume, a bag of buff coloured leather is embroidered in colours in an Oriental design and mounted on a tortoise-shell frame



(Left) Greens and pinks embroider a buff coloured leather bag in a dull gold frame. The umbrella of purple silk has mauve, green, and white enamel on its malacca stick

Taffeta makes this clever little street frock

Irene Castle always starts with some lovely material and builds a frock out of it. This time it was such a soft, exquisite taffeta she found—a wonderful silver gray—all rustly and cool. The soft, firm feel of it, the beautiful play of light and shade, told her just the jaunty sort of street frock it ought to be!

NOT just a new arrangement of tucks and gathers, but the world-old fascination of color and fabric. That is the secret of all Irene Castle's gowns—each one more lovely than the last.

Choose the fabric and the color that become you. Translate them into the mode that fits you. And you will have a gown that actually speaks your personality. This is the conception of woman's dress in which every Corticelli Dress Silk is created.

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Irene Castle in her newest street frock of Corticelli taffeta



And see—it all arranged itself so simply with the pliable Corticelli taffeta,—the skirt pokes out in strictly perky fashion at the side, then wraps itself calmly and slimly 'round the ankles!

Don't you like the sleeves the best of all? They're so absurdly puffed out with pride and fine lace. But how smoothly the supple taffeta fits over the forearm and how daintily it flares at the elbow.



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Chicago

HATS WITH LEADING RÔLES

(*Continued from page 51*)

wide from side to side and short from back to front is new both in large and small shapes. The soft shapeless toque of velvet in a draped effect, trimmed with an ostrich tip or draped with a soft lace veil, is quite the newest thing, but may prove difficult to wear. The stiff, extremely small type of hat seems to have disappeared. The hat of this season either has a brim or is made in a draped effect; even the close-fitting toques are draped, and the drapery gives them an unusually heavy effect.

A very marked feature of the autumn millinery modes is found in the lace veils. If these veils are not black, they are often tan or light brown, the exact colour of ginger. They are in elaborate patterns, although the designs are delicately carried out and the whole effect exquisite.

Most of the hats that are being shown in New York this season are trimmed, whether the shapes are large or small. First of all, these trimmings are feathers, but ribbon bows with wide flowing loops or narrow velvet ribbons with hanging ends are also seen. Metal is used a good deal in stitching and in ribbons which either bind edges or trim the crown. Very little embroidery is used, although Talbot faces one of her first autumn hats of navy blue velvet with duvetine in henna colour, cut out in a very striking design.

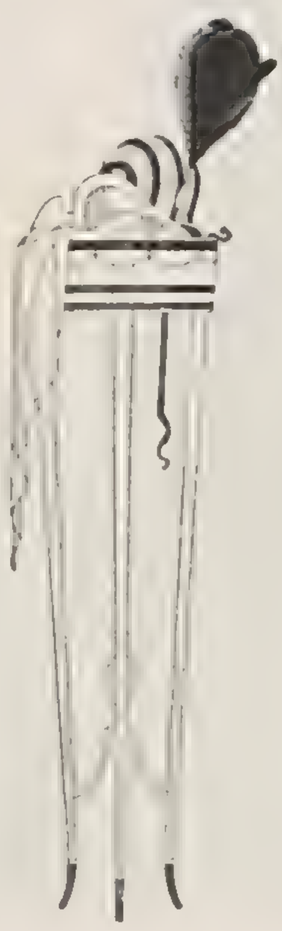
THE COLOUR SCHEMES OF AUTUMN

Black is invariably used in the new hats, and with it, lovely shades of burgundy and navy blue. A peculiar shade of tan is lovely in velvet and resembles the ginger shade mentioned above. Talbot uses two colours in a number of her smartest hats; for instance, a small shape of black satin antique has its upturned brim faced in a deep champagne colour, while a soft toque of navy blue velvet has a thin line of watermelon pink silk crêpe wound around that part of the brim next to the head. A bright sapphire blue touch is evident in hats of black; it takes the form of a binding or a bow in velvet ribbon over the ear. A picture hat from Hermance shown on page 46 is an excellent example of this combination of colours. The upper part is of burgundy velvet faced in black satin antique, and a soft sweeping line at the brim is bound along the edge with a narrow black grosgrain ribbon. The medium high crown is quite soft, as is the unwired frame of the brim. From the crown, through the brim at one side of the back, runs a short ostrich tip in burgundy colour. It hangs gracefully to the shoulder. Quite as effective as an old Gainsborough hat is this large shape with the pictorial line already so much in favour this season.

Maria Guy uses fur combined with lace in a hat for afternoon, and the low round crown is entirely of kolinsky, while a wide sweeping brim is made entirely of black lace softly wired into shape. It is trimmed at one side near the back with a bow of black lace. Saget, too, uses lace as a trimming on a large hat for afternoon; on a black velvet shape with a medium high stiff crown and a brim much wider at the front than at the back, the effect of a double brim is made along the very edge. Tucked in, as it were, between these two brims, the lace trimming forms a group of soft fluffy loops. There is no doubt that lace will be used to a considerable extent on afternoon and evening hats.

FRINGE AND FEATHERS OF MONKEY

Monkey fur is also a trimming very much in evidence this season and is very smart when used on hats of satin antique. Monkey fur in the clever fingers of the modistes comes to resemble feathers and fringe, as appears in one hat from Maria Guy, fashioned of dark brown tulle, and very lovely. The tulle of the upturned brim, as well as the round bee-hive crown, is laid in tucks, and between these tucks, tufts of monkey fur are placed at intervals, giving a most unusual effect. Strands of monkey fur fall over the eyes in wild and modish disorder. The hat from Reboux sketched on page 49 has an upturned brim entirely of monkey fur, made to resemble feathers, and is very youthful in line. The hat itself is of black satin antique. This hat exemplifies one of the more conservative uses of monkey fur; another hat from Reboux, sketched on page 48, is of black panne velvet and monkey fur. The upturned brim is trimmed across the front with two graceful feathers made of monkey fur. There is no doubt that monkey fur used thus in place of feather flues will be much more attractive to the American woman than it has been heretofore. The fur used in the trimming of this season's hats will unquestionably win her favour, for it is used in so many charming ways. Small hats all of fur, sable, kolinsky, or squirrel, as well as seal toques, will undoubtedly be very smart indeed for wear throughout the winter.



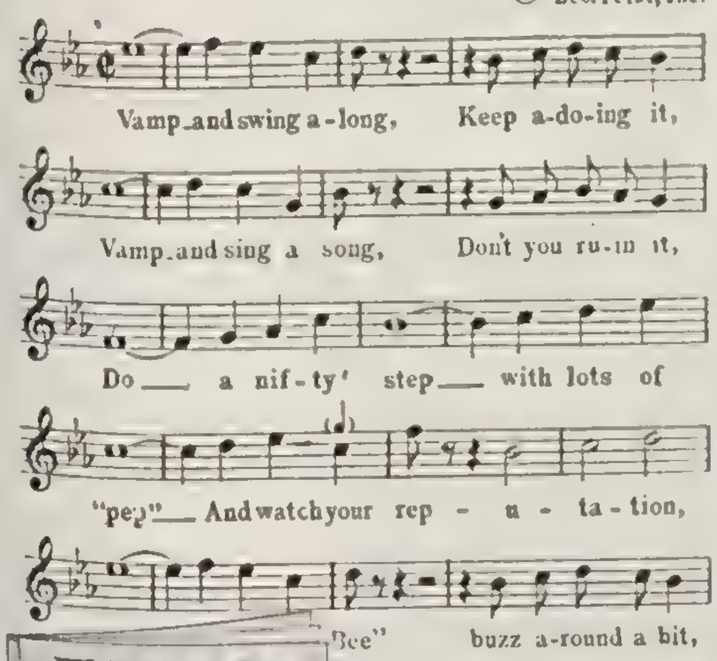
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"The Vamp"

By Byron Gay © Leo. Feist, Inc.

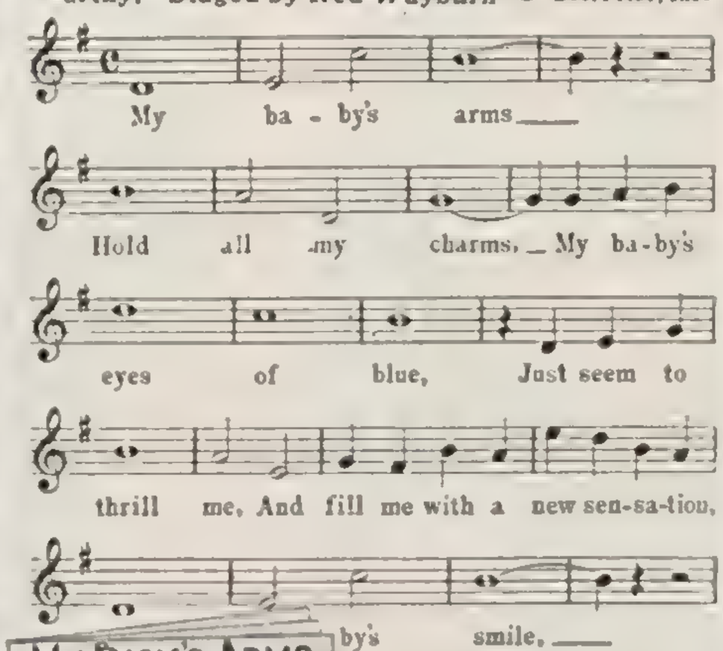




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"My Baby's Arms"

By Harry Tierney and Joseph McCarthy. Staged by Ned Wayburn © Leo. Feist, Inc.





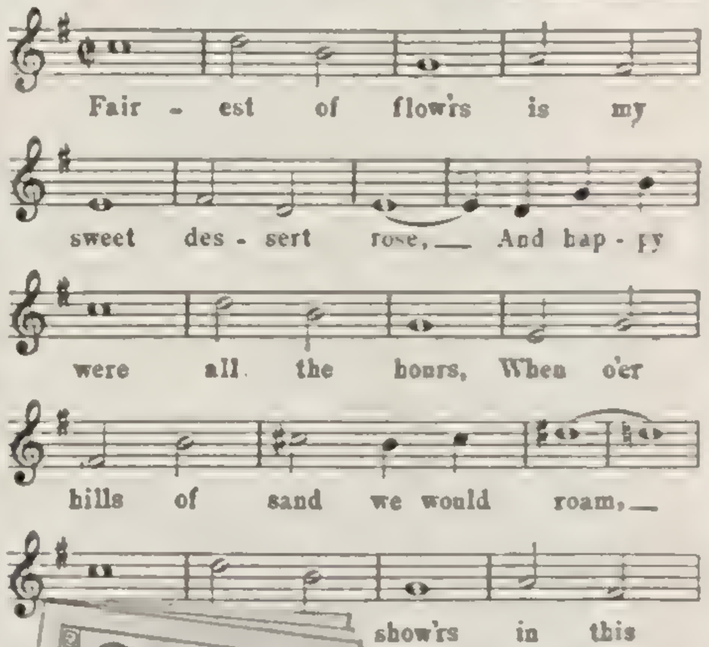
If you could hear New York audiences applaud this song at Ziegfeld's Follies and call for encore after encore—you would realize—"My Baby's Arms" is a HIT!

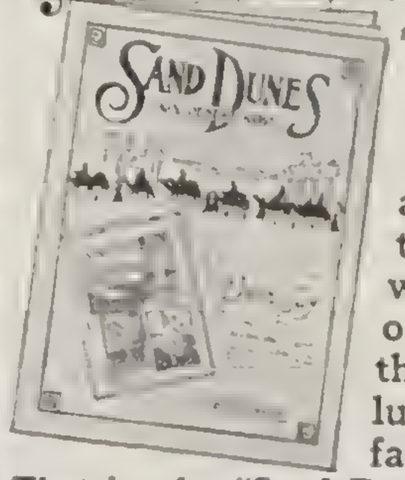
And if you could travel from New York to California you would know how fast this hit is spreading.

A sweet wholesome melody, and cute lovable words—"My Baby's Arms" is a song you'll love—a song that will make the world sunnier. Try it out—buy it today.

"Sand Dunes"

By Byron Gay © Leo. Feist, Inc.





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"Your Heart is Calling Mine"
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"Star of the East"
"Give Me All of You"
"Sing Me Love's Lullaby"
"Radiance in Your Eyes"

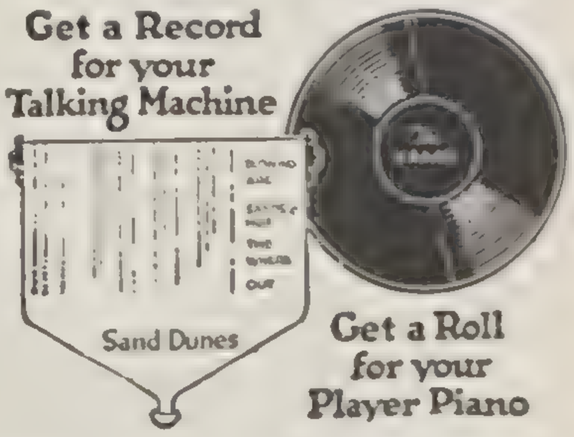
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Number of Vogue

Dated October 1

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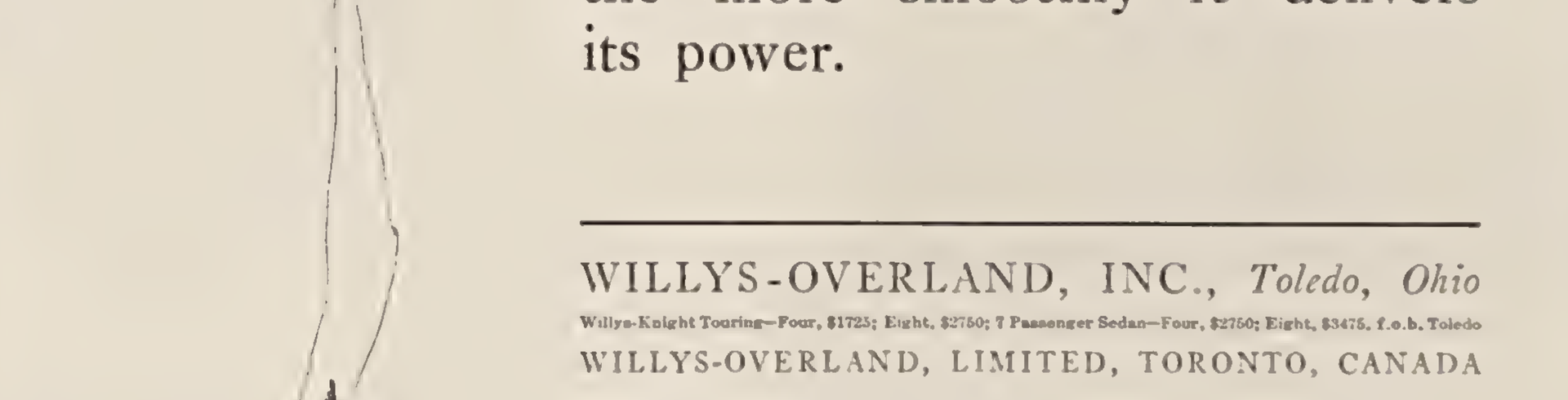
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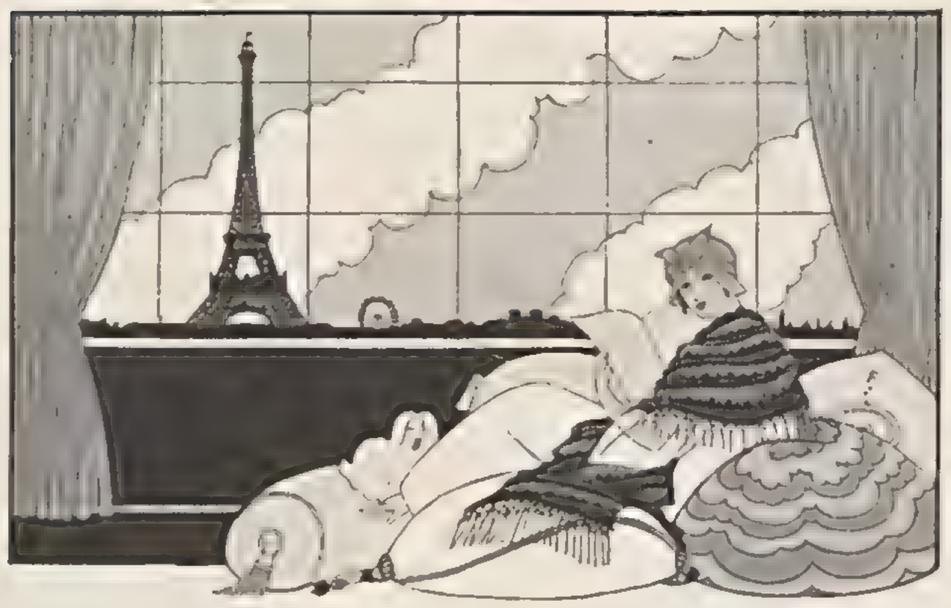
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WHAT THEY READ

BOLSHEVISM, by John Spargo, presents the case against the Bolsheviki from the point of view of a Socialist. Socialism itself is not excessively popular in this country at the moment, but it is only fair to say that Mr. Spargo is neither of the I. W. W. nor the Intercollegiate Socialist brand and that he seldom permits his Socialist views to obtrude in his discussion of Bolshevism. On the other hand, his Socialist persuasion is a guarantee of the fact that his statements are no prejudiced views of a capitalist or a bourgeois maligning the noble and unselfish defenders of the wur-r-rking people.

Briefly, Mr. Spargo sees in the Bolshevist rule, confirmed even by the very words of their own mouths, the thing which many clear-headed Americans have suspected there — an inverted czarism, as truly the autocratic rule of a class as ever the Czar's has been. The sole difference lies in the fact that this is the rule of an ignorant and unprincipled proletariat, while the Czar's rule was that of an aristocracy less ignorant assuredly, if no more honest. A backward country industrially, Russia has a proletariat—that is, a body of industrial wage-earners who are neither peasants, employers, nor property holders—of but some two hundred thousand. Yet it is this small body which has seized the power and holds an iron hand, strengthened by terrorism and ruthless brutality, over a nation of a hundred and twenty millions.

Bolshevism, says this author, is much older than is generally understood in this country and has been recognized as a party by that name, formed by a separatist band of extreme Socialists, for many years before the recent war. He denies, and with substantial proof, its alleged derivation from the system of Carl Marx and asserts its negation of true Socialist principles. Step by step, he traces the growth of this party, showing its relentless efforts to weaken the arm of the honest and loyal Kerensky government, until the moment came for its fatal *coup d'état*. The attention of those unlearned and sentimental Bolshevist sympathizers of whom this country harbours all too many, may well be directed to the paragraphs which follow Mr. Spargo's demonstration of the similarity of the Bolshevist principles to those of certain Socialists of about 1850.

"And it is in the name of revolutionary progress, of ultra-radicalism, that we are called upon to revert to the tactics of desperation born of the discouraging conditions of nearly seventy years ago. A new philosophy has taken possession of the easily possessed minds of Greenwich Village philosophers and parlor revolutionists—a new philosophy of progress, according to which revolutionary progress consists in the unravelling by feverish fingers of the fabrics woven through years of sacrifice; in abandoning high levels attained for the lower levels from which the struggles of the past raised us; in harking back to the thoughts and the tactics of men who shouted their despairing, defiant cries into the gloom of the blackest period of the nineteenth century!

"Universal, secret, equal, and direct suffrage was a fact in Russia, the first great achievement of the Revolution. Upon that foundation, and upon no other, it was possible to build an enduring, comprehensive social democracy. Against that foundation the Bolsheviki hurled their destructive power, creating a discriminating class suffrage, disfranchising a great part of the Russian people—not merely the bourgeoisie, but a considerable part of the working class itself."

As a clear, lucid, and restrained analysis of this great and sinister movement, the book could hardly be surpassed, and those who seek light on the vexed Russian question will find it, with its careful presentation of supporting documentary evidence, a volume worthy of serious study. (New York and London: Harper and Brothers; $1.50 net.)

USE YOUR GOVERNMENT. What Your Government Does for You, by Alissa Franc, is a comprehensive handbook of the various activities by which the United States Government seeks to aid the private citizens of the country in their various activities. The book, which is introduced by Miss Adelaide R. Hasse, chief of the economics division of the New York Public Library, is put forward with the double purpose of teaching individuals how to avail themselves of the opportunities offered and of showing how they may help the Government to render that aid more effective.

It is doubtful whether the public at large has any comprehension of the great scope of this work. Certain phases of it, like the weather reports, have become so much a part of everyday life that they are hardly recognized as a Government service; but the bulk of the work is very far from being sufficiently well known to be forgotten. New England, it is true, has recently had striking evidence of that service in the Government conquest of the brown-tail moth which threatened to devastate its orchards—and cries aloud for similar service in the case of the gipsy-moth. The recent campaigns for food conservation have brought to the attention of the housewife the inexhaustible fund of information possessed by her Government regarding canning and similar matters which she has been accustomed to consider her own particular field of knowledge. The farm and the forest, too, have long been accepted matters of Government concern,

(*Continued on page 132*)

Columbia Six







The Thermostat

For the Mechanically Inclined

The illustration shows a cut-away view of the shutters and controlling Sylphon thermostat. Every motor mechanic knows that for perfect carburetion, the carburetor should continually be adjusted to meet the slightest temperature changes. The Sylphon thermostat and shutters on the Columbia Six automatically keep the motor at a constant temperature, obviating the necessity of carburetor adjustments and eliminating starting trouble, slow warming up, hood covers and the like during cold weather. Careful tests have proved that this automatic motor temperature control results in as much as thirty percent increase in motor efficiency the year round.

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In front of the Columbia radiator are shutters which are opened and closed automatically by the Sylphon *thermostat,* allowing a greater or less volume of air to rush through the radiator and around the motor, depending upon the temperature.

They enable the motor to operate at the most efficient temperature, winter and summer. They insure perfect carburetion, utmost motor efficiency and gasoline economy, and do away with the multitude of motor troubles due to variations in weather and temperature.

This is but one of the many advanced features now found as standard equipment exclusively on the Columbia Six.

You will like the Columbia Six because of its uniform performance.

You will like it because of the parts that compose it—each one the best that can be bought or manufactured—parts which you know by reputation and can depend on.

You will like the Columbia Six because of its beauty of lines, finish and appointments.

You will like it because it combines more of the desirable features which the car owner wants than are ordinarily found in one car.

Prices—Five-Passenger Touring Car, $1695.00; Four-Passenger Sport Model (Five wire wheels included), $1845.00; Three-Passenger Roadster (Five wire wheels included), $1845.00; Three-Passenger Coupe, $2850.00; Five-Passenger Touring Sedan, $2850.00. *Prices F. O. B. Detroit*

COLUMBIA MOTORS COMPANY
DETROIT, U.S.A.

The Gem of the Highway

COLUMBIA SIX



WHAT THEY READ

(*Continued from page 130*)

as have such nation-wide activities as the Bureau of Fisheries and the Geodetic Survey.

This is not all the story, however. The scope of Government endeavour is not limited even by the interests of its citizens, for its researches may have the aim of opening up new interests and lines of advance for them. The business man, both at home and abroad, occupies much of the attention of his Government. The Federal Trade Commission protects the weak and curbs the strong. American consuls all over the world lend their aid to the legitimate promotion of American business interests. The Trade Opportunity Service supplies exporters and manufacturers with definite information regarding foreign markets and foreign firms using their goods. The Patent Office and the Bureau of Standards are among other essential aids rendered the man in foreign or domestic business.

National health and national education are in themselves the objects of an immense organization. The Government begins with the baby or even with the baby's mother, and it has not yet found the stopping place. The immigrant, too, receives due attention and also comes in for a share of the benefit of Government attention to labour and working conditions.

All these are but a few of the Government's varied activities. The excellence of Miss Franc's book lies in the fact that it presents a full yet concise summary of this many-sided work in a form readable and comprehensible for the average person, while at the same time showing the way to more complete knowledge of any desired phases of the work through the extensive literature supplied by the Government. (New York: E. P. Dutton and Company; $2 net.)

NOVELS OF ENGLISH LIFE

THE STREET OF ADVENTURE, by Philip Gibbs, is a new edition of an intensely interesting story of London newspaper life, written some ten years ago by a man who has become widely known in the past few years as the very able war correspondent of one of our great newspapers. The Street of this adventure is Fleet Street, the centre of the London newspaper world, and the hero is a rector's son, finely wrought and sensitive, who comes fresh from Oxford to try conclusions with "the lights o' London."

The voice of the man who has been there speaks from these pages, picturing the compelling interest of the life and its repellent sordidness, the frank and kindly comradeship of fellow journalists, the far-reaching tragedy of the great daily that goes under, seeming to die in a night, like some human thing. The author in his preface identifies this paper as the London *Tribune* and acknowledges the reality of the people he has portrayed.

"Those young newspaper men of whom I write," he says, "regarded the world as a peep-show of which they were critics and onlookers; but when the War came they found they could no longer be aloof from life, nor go to its pageantry and its drama with Press tickets for the 'show' and a cynical amusement at the folly of human nature. They became a part of the pageant, actors in the drama. They were part of the pageantry of English youth which tramped up the roads of war to the Ypres salient and the Somme battlefields. They took their turn on the stage lighted by shell fire and by white rockets which rose all night from the trenches, revealing a row of gashed trees, a stretch of mangled earth, and the barbed wire hedges of the enemy's front line. Many of their bodies lie under little wooden crosses in France and Flanders. They did well, most of them.

"I met my old comrades of Fleet Street as company officers, even as majors and colonels, two of them with the exalted rank of General. They laughed when I met them and said, 'This is a great kind of stunt!' or 'We thought we knew a lot in Fleet Street —now we're beginning to find out.'"

Real as they are, the characters of this book will linger less insistently in the reader's mind than the convincing atmosphere of the world in which they live. Journalism creates a world of its own, beyond both the conventions and the comforts of every-day life, and this world and the psychology of those who live in it are subjects of absorbing interest. (New York: E. P. Dutton and Company; $1.90 net.)

ORANGES AND LEMONS, by Mary C. Wemyss, puts the orange on its cover, and, if one may be permitted the phrase, presents the lemon to the reader. The book does not arrive at cleverness, and its attempt to do so is over-obvious. Pleasantly innocuous, the story continues its even way unlighted by that charm which makes "Helen's Babies" worth remembering even after a lapse of two decades or more. For this story, like "Helen's Babies," is built of the complications which youthful wards may bring into the lives of elderly unmarried relatives.

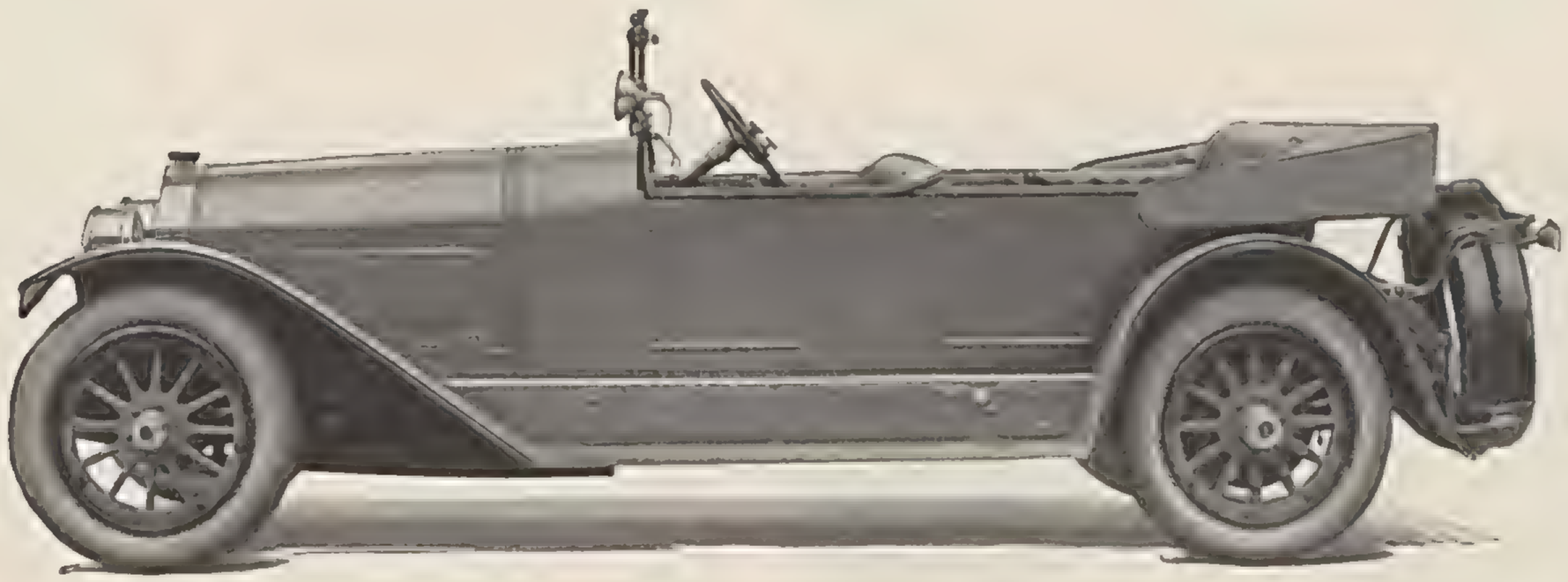
Diana of nineteen, her very small sister, known as "Shan't-if-I-don't-want-to"—for no apparent reason, since she is as little rebellious as any child of six could well be—, a paternal aunt, and a maternal uncle fill the leading rôles in this very mild comedy, which ends, of course, with the marriage of Diana and of the once hostile aunt and uncle. It can not be said that the reader is vitally interested in either of these romances, perhaps because the writer falls into the error of talking too much about her characters, instead of setting them to interpret themselves by action.

To one merit, however, the book may make justified claim. Starting in England, it later shifts the scene to Scotland, and the charm of the Scotch moors radiates from its pages as the charm of Diana is meant to do—and does not. The story itself gains something of momentum at this point, too, and the Scotch interlude is by far the most entertaining of its events. (Boston and New York: Houghton Mifflin Company; $1.50 net.)

THE YOUNG VISITERS, by Daisy Ashford, belongs to the curiosities of literature, and a very diverting curiosity it is. This book, which ran through four editions in a month in London, brings with it several guarantees, including one from Sir James Barrie, that it is the unaided work of a child of nine years. Its humour, therefore, is mainly unpremeditated, but it is all the more irresistible. The original —very original—spelling of the author has been retained, and that in itself proves, as the author would say "rarther" an "idear." Omnivorous reading, largely of the order of the classic melodrama in favour with such publications as the "Fireside Library," and that amazing observation which a precocious child so often shows, form a mirth-provoking combination, and the extent of the vocabulary, with its occasional piquant misuses, is astounding. In fact, as Barrie cleverly remarks, "Chaperon seems to be one of the very few good words of which our authoress never heard."

Perhaps the most remarkable thing

(*Continued on page 134*)



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Morning and Porch Dresses
Nurses' and Maids' Uniforms

29TH STREET AT MADISON AVENUE
DEPARTMENT V, NEW YORK CITY

WHAT THEY READ

(*Continued from page 132*)

about this book is the rounded completeness of the tale, the way in which all the threads of the plot are carried through to their logical conclusion, with a success not always attained by even authors of years and experience. It is difficult to understand how the author, now grown to womanhood, we are told, has been able to suppress in later life so marked a natural gift for writing. What a picture of Victorian life is here. Nobles and gentlemen, greatly envied by the "mere" people, live in rich "compartments" in Hampton Court, attending levees at the Crystal Palace,wherein dwell the royal family. The Prince of Wales (the late King Edward) takes off his "small but costly" crown to spend an intimate half-hour over refreshments with his personal friends, graciously explaining the absence of his royal mother, who is "not up to much. She feels the heat, poor soul."

The characters, too, are definitely realized and set forth with an almost preternatural distinctness. There is the pathetic Mr. Salteena whose life the cruel heroine turns to "sour grapes and ashes"; what could be more completely self-revelatory than the letter which he writes in accepting the invitation of Bernard to visit him, bringing "whichever of your young ladies is prettiest in the face."

"I do hope I shall enjoy myself with you. I am fond of digging in the garden and I am parshial to ladies if they are nice I suppose it is my nature. I am not quite a gentleman but you will hardly notice it but it cant be helped anyhow."

Equally well does Bernard, "rarther a presumshious man" betray his inner self as he shows his guests over what he designates as his "domain":

"My own room is next the bath room said Bernard it is decerated dark red as I have somber tastes. The bath room has got a tip up bason and a hose thing for washing your head."

What wonder that poor Mr. Salteena was already foreseeing the inevitable and "secretly getting jellus?" Continuing their inspection, they come to the hall, "very big and hung round with guns and mats and ancesters giving it a gloomy but grand air," and here takes place a conversation which is a diverting bit of child psychology, as well as further revelation of the presumpshious Bernard:

"I see you have a lot of ancesters said Mr. Salteena in a jelous tone, who are they.

"Well said Bernard they are all quite correct. This is my aunt Caroline she was rarther excentrick and quite old," and he continues to expound his ancestors to the unfortunate Salteena who is not quite a gentleman, until they come to "a man with a fat smiley face and a red ribbon round him and a lot of medals."

"My great uncle Ambrose Fudge said Bernard carelessly.

"He looks a thorough ancester said Ethel kindly.

"Well he was said Bernard in a proud tone he was really the Sinister son of Queen Victoria.

"Not really cried Ethel in excited tones but what does that mean.

"Well I dont quite know said Bernard Clark it puzzles me very much but ancesters do turn quear at times.

"Perhaps it means god son said Mr. Salteena in an inteligent voice.

"Well I dont think so said Bernard but I mean to find out."

Not the least delightful part of the work is the introduction by Sir James Barrie who was instrumental in bringing about the publication of the book, and who writes of it and of the author with his own inimitable humour.

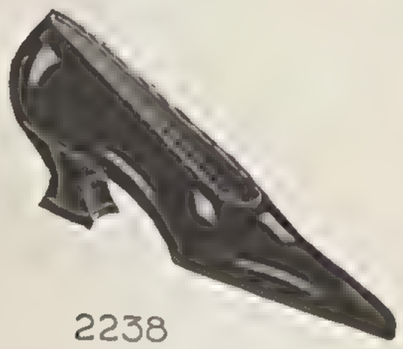
"The novelist," says Barrie, "will find the tale a model for his future work. How incomparably, for instance, the authoress dives into her story at once. How cunningly throughout she keeps us on the hooks of suspense, jumping to Mr. Salteena when we are in a quiver about Ethel, and turning to Ethel when we are uneasy about Mr. Salteena. This authoress of nine is flirting with her readers all the time. Her mind is such a rich pocket that as she digs in it (her head on to the side and her tongue well out) she sends up showers of nuggets. There seldom probably was a novelist with such an uncanny knowledge of his characters as she has of Mr. Salteena." (New York: George H. Doran Company; $1 net.)

RAMSEY MILHOLLAND, by BOOTH TARKINGTON, deals again with the theme the author has so ably handled in "Penrod" and "Seventeen." In this case, however, the narrative begins in very early childhood and passes on beyond the blundering, bewildering age, which Mr. Tarkington understands so well, to the point where the boy finds manhood and self-expression, as so many real boys found it, in the trenches.

Ramsey's life is shadowed by a girl, shadowed by her almost from the cradle on, a girl as absolutely right as he is always absolutely wrong, a shining light which, year after year, in grade after grade of school, throws into relief his own dulness, for Ramsey is gifted with the solid, slow-moving, practical brain which finds itself late and shows to little advantage in the mental activities of elementary school. Boy-like, he hates the perfect Dora Yocum as her perfection deserves, and his great grief is that he can never make his hatred felt by her aloof superiority. Finally, the days of his preparatory school are over and Ramsey exults in his final escape from the perfect one.

His joy is short lived, however, for at the opening of college, he learns that an ironic fate has directed him to the same college with his *bête noire*. The perfect one, however, proves to have a redeeming flaw. When the war comes, she stands on the side of the pacifists and supports it with that eloquence of which she has always been master and which has always been denied to Ramsey. With human inconsistency, it is when she tries to convert Ramsey to this impossible doctrine that he falls in love with her, and it is when she has fallen in love with Ramsey that she realizes at last how much more clear and true are his conclusions. (New York: Doubleday, Page & Company; $1.50.)

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Beals

A wooden circus with a complete menagerie was designed and made by a convalescent soldier to be an amusing addition to a child's toy collection

CRAFTS THAT HELP TO CURE

ON the 'bus that travels the three miles of bumpy road between the station at Rahway, New Jersey, and the U. S. Army General Hospital, No. 3, at Colonia, there was a boy in khaki who belonged at the hospital. He looked like a well patient and a happy one, in spite of his stump of a right arm.

"How many soldiers are at the hospital now?" asked the visitor who sat facing this boy in the 'bus.

"Oh, about fourteen or fifteen hundred right along," was the reply. "A hundred and twenty came in last week, a hundred more a couple of days ago."

"But I suppose others are being sent home every few days?"

"Oh, no," said the boy laconically. "We just stay on."

A HOSPITAL FULL OF SCHOOLS

The nurse who acted as guide in the hospital said that most of these boys had been there for a year. No wonder it seemed to them that they were just "staying on." The cases that come here for treatment are those of amputation or bone-grafting, often complicated by other injuries, and the healing process is a slow one. In the meanwhile, all these patients must have something to do. That is why the hospital has been turned into such a busy place—indeed, it is more like a school, or a group of schools, than a hospital. To fill the long hours spent in the wards or on the broad glassed-in porches, there are all sorts of entertaining crafts to be learned. It is only necessary for an instructor or one of the aides to explain the fundamental mysteries of woven bags or bead chains to a boy, and he works out his own design.

WHAT THE MEN MAKE

The photograph at the bottom of this page was taken on one of the porch wards and shows the patients at work. Leather and metal work, objects of brass and copper, basketry, and pottery afford many pleasant hours and delightful opportunities for original ideas. Fingers that may be clumsy in appearance prove surprisingly deft in handling tiny beads. A boy of a mechanical turn of mind may make toy aeroplanes and submarine chasers, automobiles, and all sorts of things that are set in motion. He makes them out of tin boxes and cans, and constructs the works from the insides of old alarm-clocks. In the toy-shop, there is a delightful little merry-go-round that one of the patients has made to sell. Some of the most amusing of the toys are fashioned of wood, like the complete circus shown

(*Continued on page 140*)



The porch wards are busy happy places that speed the daytime hours, for instruction is provided in many interesting crafts



Vanity Fair Step-In Envelope Chemise, No. 44012

Vanity Fair
Silk Underwear

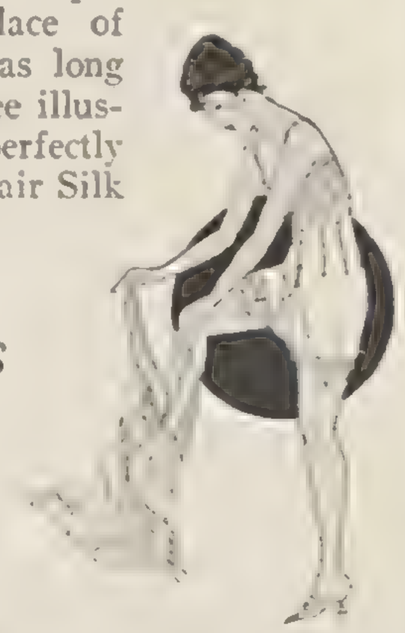
"WHY does it last so long?" has been asked of Vanity Fair Silk Underwear!

Well, in the first place, it's the best glove silk, strongly woven and then—it's so wonderfully re-enforced!

Take the Vanity Fair knicker—two luxurious thicknesses of silk in back from belt to knee; the Sure-Lap union—cut to minimize strain and friction; the Plus-4-Inch vest that won't wear out even in the shoulder straps; the Pettibocker which takes the place of knickers and petticoat too, and lasts as long as both; and the Step-In which you see illustrated! All are perfectly designed—perfectly tailored. Be sure to insist on Vanity Fair Silk Underwear.

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THE CROWNING DIGNITY OF MAN

(*Continued from page 61*)

dred years ago, I have seen cavaliers in high hats absurdly unhatted, as in the old prints, by the wind of their own motion, and making wild and fruitless efforts to recover their dignity. And I asked myself how this clumsy thing could ever have had its origin.

It is an embarrassing thing, this crown of man's dignity, and it requires a rare natural ease of manner or serious lessons to acquire the habit of managing it with grace. At the theatre, it spoils the effect of any piece. Unless one has a box, one is in despair for a place to put it whenever one's neighbours move. But its complete absurdity reaches its height in a love scene. Oh, the cursed hat! How can you expect, monsieur, that a woman should take you seriously when your every gesture is subject to the caprices of your extraordinary head covering. What woman could resist laughing, laughing heartily, at your embarrassment, and in love, laughter is usually equivalent to dismissal.

Why is it that a straw hat, a soft felt, a cap, or a derby never produces any such effect? These hats may change in form or shape, may be worn by young men, men in the prime of life, or old men, and they make no one laugh. On the other hand, no matter what modifications the mode may bring to the high hat, it is always ridiculous; it matters not whether it is low and broad as in the time of the Revolution, or very high with narrow brim as during the time of the Empire; whether it is a cone like that of 1830 or whether it resembles the hat of to-day, rather wide of brim and somewhat curved.

It will be said that I am prejudiced, that the dandies, the lions, and the beaux of the time of de Musset, whose slim waist and tightly strapped trousers the fashion papers of the time have preserved for us, wore their high and slim silk hats posed with admirable grace on their curling hair. The Duke de Morny, I shall be reminded, was one of the masters of the high hat and wore it to perfection, while the high hat of the Prince de Sagan assumed upon that dignitary an immense distinction. All that I admit. I admit, also, that M. de Fouquières wears a high hat in a fashion both graceful and straightforward. There is also M. Paul Deschanel who carries his top-hat seriously, but without too much gravity, and there is M. le Bargy whose fine absence of pretention savours of the Marquis de Priola. M. Clémenceau's hat is worn with such energy and so firmly placed that it rouses no suggestion of mirth, not the least, while M. Arthur Meyer is correctness itself, and M. Poincaré—but I have never seen his



Can it be that man who has conquered the elements is helpless before this obsession of the top-hat

anywhere but in his hand.

Doubtless the top-hat accords so well with the smartly correct bearing of a few English and French gentlemen that one may well pardon them for not seeking anything else. The annoying point in the matter is this apparent impossibility of finding anything to replace the high hat which should stand for the same distinction while possessing a real distinction of its own. Why this insistence in insisting on the top-hat when it is admitted to be ugly, inconvenient, and clumsy? Man passes, the top-hat remains; the years roll on, great events throng them, institutions go by the board, governments fall and are replaced, but the top-hat, scorned, maligned, ridiculed, stands immovable.

The mirth and the disdain of woman break in vain against its strength. But is it after all its strength, or is it just the impossibility of finding anything better? Yet consider the inventions of resourceful man. Can it be that man who has conquered the elements, who is master of air and water, who has accomplished so many wonders so near to miracles, is helpless, powerless before this childish and accessory thing destined to protect him from sun and rain and cold in the head?

After all, it is not so impossible to forget even a top-hat. For the woman who loves, the absurdity of the high hat is no more; she sees only the eyes beneath it. The wit of a brilliant man makes us hang upon his lips, not his hat; and in some men there is even so much distinction that they manage to put a little into their correct top-hats. Let us be resigned and—wait.



The caprice of the moment may alter its form a trifle, but through all the ages that it has been worn, it has never made it less ridiculous

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CRAFTS THAT HELP TO CURE

(*Continued from page 136*)

in the photograph at the top of page 136. The solemn dodo bird that sits on a table and nods its head and flaps its tail by the swinging of a weight is not forgotten, either, among the wooden favourites. Never before, perhaps have the full possibilities of cigar boxes been realized. Some are transformed into gay lacquer boxes with genuine Japanese cunning. Others make little key boxes with trailing peacocks on the covers—birds with brilliant plumage and touches of gold.

In one room, an Italian boy was making fittings for an artificial leg. "It's for me to wear," he explained with a proud smile, and "I'm fixing it all myself. It's not hard."

CURATIVE GARDENS AND SHOPS

Some of the boys work in the gardens—curative gardens they are called—and long straight rows of green bespeak time well spent in the healthful sunshine and fresh vegetables that all the patients may enjoy in season. There are curative workshops, too, and these are perhaps the most impressive of all the many activities. A great variety of useful trades are taught here,—shoemaking, brushmaking, wickerwork, printing, auto repair, woodcraft, and many others, but the instruction and the practice are not all. The most wonderful thing is that even stubborn cases are actually cured by these occupations. For example, the doctor may send in a boy with hands that are stiff and knuckles that will not bend properly, after surgery has done its best for smashed hands. Then the boy is assigned to a "stunt," one that will keep him interested and at the same time bring the desired muscles into play by especially designed machinery. The parts of the work that would not be beneficial to his particular case are done by an expert cabinetmaker and machinist in charge of the shop, and before he realizes it, the boy has completed an article that he can sell, and he has regained the power of the muscles in his hand. Or an ankle joint, perhaps, that has become stiffened through injury, is made to function by exercise on a foot-power machine, such as a hand-saw, jig-saw, or printing-press. Some very attractive furniture is made by the woodworkers, especially children's furniture for the nursery. A white painted table, just the right height for little people, has borders of deep blue, and two chairs are painted to match. On each piece, there is the bluebird emblem for happiness. Another little set that would be pleasant for playing house is decorated with a rosebud design and consists of a table, four chairs, and a cupboard.

FURNITURE FOR THE NURSERY

One very attractive piece of furniture for the nursery is a wooden tree, about four feet in height, to hold a child's garments. This is painted white and has four yellow pegs at the top, shaped like the heads of two geese and two chicks. The base of one tree is supported by four squirrels, another by long-eared bunnies. All of these pieces of furniture are very reasonably priced, and when they are sold, the maker receives all of the money except what has been expended on material.

In these and many other ways, disabled soldiers are helping themselves—finding diversions for the moment, cure for their injuries, and often training for a vocation.

FRANCESCA VAN DER KLEY.

THE BLUE WORLD IS A BUBBLE

The blue world is a bubble
That with your lips you blow,
The four winds take it gently
And toss it to and fro.

The blue world is a bubble
That floats without a sound,
And if I watch it idly
'T will drift on whole and round.

The blue world is a bubble
With shapes of sea and lands.
But if I try to snare it
'T will break between my hands.

MARY CAROLYN DAVIES

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Study His Daily Food Need

The average man needs about 3000 calories of food per day. Most of that need is for energy food. But he also needs some 3½ ounces of protein, to build up and repair.

Figuring these elements only, here is what they cost at this writing in some necessary foods:

Cost of Protein *Per Pound*		Cost of Energy *Per 1000 Calories*	
In Quaker Oats	63c	In Quaker Oats	5c
In White Bread	$1.30	In Round Steak	41c
In Potatoes	1.48	In Veal Cutlets	57c
In Beef about	2.00	In Fish about	60c
In Ham	3.63	In Canned Peas	54c

Ten Times the Cost

Meat and fish foods, per 1000 calories, average ten times Quaker Oats' cost.

So do some vegetables. Squash, for instance, at this writing costs 15 times as much.

As energy food the oat has an age-old fame.

In protein—the costliest food element—it is richer than any other grain. It stands about equal with beefsteak.

In needed minerals—iron, lime, calcium, etc.—the oat is uniquely rich.

As an all-'round food, well-balanced, the oat is the greatest that grows. As a food for growing children it holds the zenith place.

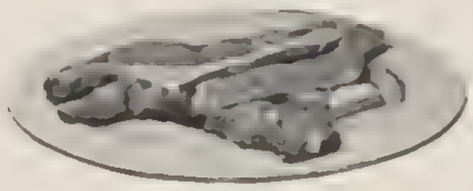
Other foods are needed. Children must have milk and eggs. Vegetables are necessary.

But start the day with Quaker Oats. Make it your breakfast. It costs but one-half cent per dish.

This will supply supreme nutrition, and the saving will average up the costlier foods at dinner.



5 Cents
Per 1000 Calories



57 Cents
Per 1000 Calories



60 Cents
Per 1000 Calories

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Get Quaker Oats when you buy oat food. You owe that to yourself.

They are flaked from queen grains only—just the rich, plump, flavory oats. We get but ten pounds from a bushel.

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The charm of eighteenth-century England, as seen by the eyes of Beechey, lingers in this canvas from the collection of the Young Galleries

ART

(Continued from page 67)

realistic, and the passer-by may find refreshment from the heat of summer pavements in the "Cornish Coast" by Dougherty, and the "Surf of the Far North" by Waugh, or again in a charming bit of colour, "The Sandy Beach," by W. Granville Smith. Yet farther from the present are "November Snow," by Palmer and "Vermont Woods" by Waltman.

Coming back to the city, unfailing source of inspiration to artists, two nocturnes by Weir make us realize that they are indeed brave who attempt to follow in the wake of Whistler and the "Falling Rocket." We find George de Forest Brush with his delightful portraits, Gari Melchers (not at his best in "Nellie Kabel"), and Walter McEwen in "Blue and White," seeking Vermeer as his lodestar, and there are also notable paintings by George Inness and Winslow Homer and an idyllic green and green grey landscape with windmills by Twachtman.

A study of that engaging theme, a figure and its reflection, its echo in varying form and softer colour, was "Phantasmata" by Sargent Kendall. Two figures seen before and in the mirror form a double group rich in colour in which the figure of the child and the head of the woman hold much of beauty.

A GREAT FRENCH DRAUGHTSMAN

The Metropolitan Museum of Art has recently become the possessor of two new and especially fine portraits by the great French classicist, Ingres, portraits of Monsieur and Madame Lebane. Notable examples are those of the principles by which Ingres worked, the modelling of form and the fine modulation of line, in a word, the fine draughtsmanship which the modernist artist so scorns. To Ingres, colour or light or interpretation of emotion was but secondary; as he said, "In nature, all is form." For the beauty of portrayal of this ideal, he found his inspiration in the works of the great Raphael. In Ingres, there is the same love of careful balance and proportion, the exquisite perfection of pattern and line. One has only to examine the drawing of the hands, the careful study of each fold of drapery, the almost statute-like precision of line and clear-cut modelling to appreciate that to him painting was "a development of sculpture." For Ingres was never a colourist. Line and form were his ideal, and it is his skill in line that makes him the inspiration of artists to-day.

AMONG THE NEWER GALLERIES

The Young Galleries, comparative newcomers among the New York art galleries, have on view an excellent collection which includes both old masters and modern work. The admirable work of Inness, growing both more rare and more valuable at present, is worthily represented in this collection, and there are some portraits by the eighteenth-century English painters which are well worth seeing.

Among the contemporary works in this exhibition is an admirable landscape by Emil Carlsen, in which the composition is dominated by a superb old tree, which has come to be known as "Weir's tree" from the delight which Alden Weir has taken in depicting it. A delightful bit of fresh colour and brilliant light is the characteristic beach scene by Potthast.



Companion portrait to Madame Lebane is the admirable Ingres portrait of her husband which accompanies it into the Metropolitan Museum collections

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MARMALADES HONEY MINCE MEAT
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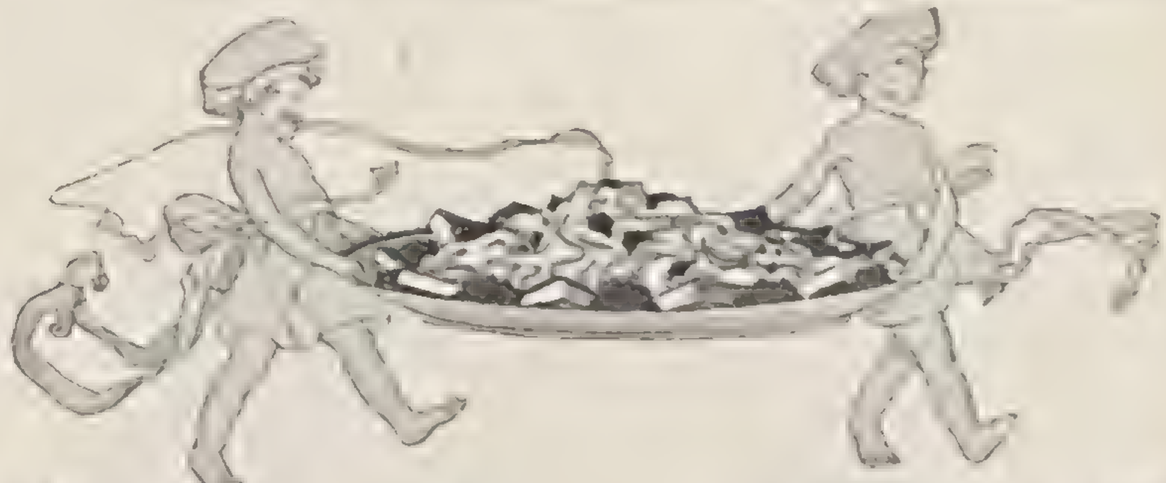
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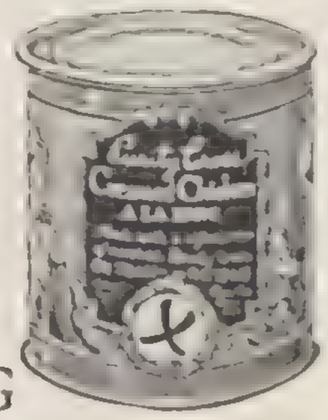


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Don't Wear a Passé Complexion

WITH the arrival of fall, a complexion that is tanned or freckled becomes as passé as an old straw hat. Above summer outing clothes a brown, coarsened skin may not be noticeably unattractive, but with the dress attire of a more formal season, it is as glaringly out of keeping as it is unlovely.

If you have followed Elizabeth Arden's suggestions and protected your skin throughout the summer with the special Arden preparations for this purpose, your skin is still fair, soft and fine of texture. But if wind and sun have left you unpleasant souvenirs, the sooner you get rid of them the more easily will you escape permanent ill effects, for tan and sunburn toughen the skin and make it coarse, leathery and wrinkled—like an old sea captain's.

In the following list of Arden Preparations are some that give quick and infallible results in whitening the skin and imparting to it a flower-like delicacy. But as every skin presents individual problems, it is well to write Elizabeth Arden a description of your appearance and let her suggest a course suited to your special needs. If you are interested in obtaining permanent results in the shortest possible time, write for information and booklet about the ELIZABETH ARDEN HOME COURSE.

The Arden Venetian Preparations

VENETIAN CLEANSING CREAM—Frees the pores of all foreign matter and leaves the skin soft and receptive. Should be used preparatory to any complexion treatment. Liquefies immediately—does not stretch the skin or clog the pores. $1, $2, $3.

VENETIAN ARDENA SKIN TONIC should be used after the Cleansing Cream. A mild astringent, it tones, whitens and refines the skin, making it brilliantly fresh and clear. $1.75, $3.25.

VENETIAN SPECIAL ASTRINGENT—A stronger tonic, for flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and by gradually tightening the skin, eliminates deep wrinkles. Made of astringent essences and imported herbs, it is a truly wonderful rejuvenator. $3.50

VENETIAN ORANGE SKIN FOOD—A deep tissue builder of exceptional potency. It is both food and tonic to thin faces and is excellent for filling out hollows in cheeks and around the eyes and forehead. $1.75, $2.75, $3.75.

VENETIAN LILLE LOTION—A protective lotion which prevents and relieves tan, sunburn and freckles and gives the skin a lovely finish. Ideal for evening: does not rub off. Mildly astringent, it helps correct oiliness and coarse pores. Blanche, Cream, Naturelle, Spanish Rachel $1 and $2

VENETIAN AMORETTA CREAM—A delightfully fragrant day cream to use before powdering. It gives the skin a velvety softness and protects it from wind and sun. $1 and $2.

VENETIAN PORE CREAM—An infallible remedy for coarse pores and blackheads. Restores smoothness and daintiness of texture to the coarsest skin. $1.

VENETIAN ACNE LOTION quickly eradicates skin blemishes such as pimples and eczema—every woman should keep a bottle on hand for occasional need. When these unsightly blemishes appear at the most inopportune time, this splendid corrective will banish them. $1.25.

VENETIAN BLEACHINE CREAM—A mild but effective preparation for removing tan. It nourishes as well as whitens the skin and is especially recommended for making the hands plump and youthful. $1.

VENETIAN SPECIAL BLEACH CREAM—Banishes freckles and also all skin discolorations such as liver spots, moth patches and collar marks. $1.50.

VENETIAN EYELASH GROWER—Enhances the witchery of beautiful eyes by growing long, sweeping lashes. $2.

VENETIAN EYE SHADOW—Blend lightly over the eyelids and at the corner of the eyes to intensify the color and brilliancy of the eyes and make them appear larger. Box, $1.

POUDRE D'ILLUSION gives the skin a peach-like bloom. Inimitable in color and quality; exquisitely perfumed. $2.75

VENETIAN ROSE COLOR—Liquid rouge that duplicates nature in its fresh, delicate tone. Good for the skin; waterproof; does not rub off. Imperceptible. $1, $2.

SAVON KENOTT—A famous Parisian dentifrice which purifies and preserves the teeth, hardens the gums, sweetens the breath and is delicious in taste and fragrance. Box, $1.

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MAKERS OF MUSIC

(*Continued from page 64*)

The other newcomers are, Carolina Lazzari, Riccardo Zanelli, Margaret Farnam, Evelyn Scotney, and Mary Dolossy. Carolina Lazzari formerly was a member of the Chicago Opera Association, and Evelyn Scotney of the Boston Opera Company. Zanelli is a baritone from South America, and Margaret Farnam and Mary Dolossy are young Americans whose careers are entirely a matter of the future. The departure of Pierre Monteux to become conductor of the Boston Symphony Orchestra left open the position of French conductor; this has been filled by the engagement of Albert Wolff of the Paris Opéra Comique, whose opera, "L'Oiseau Bleu," is to be one of the novelties of the season.

For the coming season at the Metropolitan, Signor Gatti-Casazza, proving himself of a truly catholic spirit, has announced six novelties and revivals, including two French operas, one Russian, one American, one Italian, and one German. Two of these, Albert Wolff's "L'Oiseau Bleu" and Henry Hadley's "Cleopatra's Night," will receive their first production on any stage. "L'Oiseau Bleu" is founded on Maurice Maeterlinck's play which won such popular success a number of years ago at the New Theatre. Of Mr. Wolff's music, nothing is known, but the spectacular possibilities of the work are enormous. The emphasis to be placed on this phase of opera is evinced by the announcement that Boris Anisfeld, the Russian painter, is to do the scenery. Mr. Anisfeld's daring sense of colour and imaginative outlook were displayed last season in the production of "La Reine Fiammette."

A NEW AMERICAN OPERA

"Cleopatra's Night" is to be the annual American opera at the Metropolitan, and it is to be hoped that it will make a more vital impression than have any of the other American works which Gatti-Casazza has produced during his consulship. The subject is a superb one for operatic treatment. The Gautier story is full of colour and passion, and gives scope alike to the melodist and to the lover of the spectacular. Mr. Hadley is a composer whose former operas have displayed an extreme fluency and a theatric sense as well. Their lack has been in the absence of any incisive personal stamp. If, in "Cleopatra's Night," he has gained this personal note, the opera ought to prove of vital interest. At all events, Hadley knows his *métier*, and the mark of the operatic amateur will not be upon his work. The scenery of "Cleopatra's Night" is being painted by Norman-Bel Geddes, one of the most promising of the new school of American scenic artists.

Tschaikowsky's "Eugène Oniegin," which is to be sung in Italian, is a novelty to New York audiences, though the opera is popular in Russia. Halévy's "La Juive" was last sung during Oscar Hammerstein's preliminary season at the Manhattan Opera House. It, too, gives an admirable opportunity for scenic effect, of which Joseph Urban will make the most, but aside from this fact and the chance it gives to the golden voice of Enrico Caruso, there seems no pressing reason for its revival. The resuscitation of the old Rossini or Verdi opera will show its *raison d'être* when the name of the opera is announced. At all events, it will give an opportunity for good singing, for Rossini and Verdi, even at their worst, never neglected the voice.

With the signing of peace comes the re-emergence of Wagner into the Metropolitan repertory. "Parsifal" is the work chosen, probably because by no stretch of the imagination can it be accused of any imperialistic meaning. As the use of the German language might prove distasteful to our audience, a new English translation is being made by Henry Edward Krehbiel. The scenery is being painted by Joseph Urban, and the production in general is to be supervised by Artur Bodanzky. Wagner in the years before the war had become largely a matter of routine at the Metropolitan, and its enforced absence has probably been an excellent thing both in whetting the enjoyment of the audiences and in revitalizing the productions themselves.

OPERA IN ENGLISH

But the Metropolitan is not to be the only Richmond in the operatic field. The Society of American Singers, under the direction of William Wade Hinshaw, is to reopen its season at the Park Theatre on October 13 with a revival of Suppé's "Boccaccio" with Craig Campbell and Ruth Miller in the chief rôles. This is to be followed by "The Impresario," "The Yeomen of the Guard," "Mignon," "Romeo and Juliet," "The Tales of Hoffman," "The Mikado," and "Robin Hood." Mr. Hinshaw's attempt to found an American Opéra Comique is praiseworthy to a degree, and his success last season is of good omen for the future.

As a training-school for young singers, this organization ought to be invaluable, but some of the singers who appeared last season, especially in the Gilbert and Sullivan operas, might well be dispensed with. Of the artists announced for this year, Maggie Teyte, Frances Maclennan, Ruth Miller, Lucy Gates, and Craig Campbell are all excellent, but others of equal calibre ought to be found if the Society of American Singers is to take its appointed place in the American music world. To obtain this place in the production of light works and of works suited to an intimate auditorium, good individual artists are needed, and there is also needed a perfection of ensemble. Of course, the new organization can not expect to rival the Metropolitan in its stars, but there is no reason why it should not rival the older undertaking in the quality of its staging.

The operas at the Park Theatre will again be sung in English. This is idealistic, but we wonder whether it is an idealism always well placed. Gilbert and Sullivan, of course, ought to be sung in the vernacular, but alas, we have painful memories! "Mignon," "The Tales of Hoffman," and "La Bohême" were sung last season at the Park Theatre in what passed for the King's English, but was in reality a sadly garbled version.

The orchestral situation during the coming season ought to prove exceedingly interesting. New York has already two of the great symphonic orchestras of the world, the New York Symphony and the Philharmonic, and now a third organization, the New Symphony Orchestra, enters the field under the able leadership of Artur Bodanzky. Whether New York will support three orchestras remains to be seen, but at all events, the musicians of all three orchestras will be put on their mettle and will undoubtedly play as they never played before.

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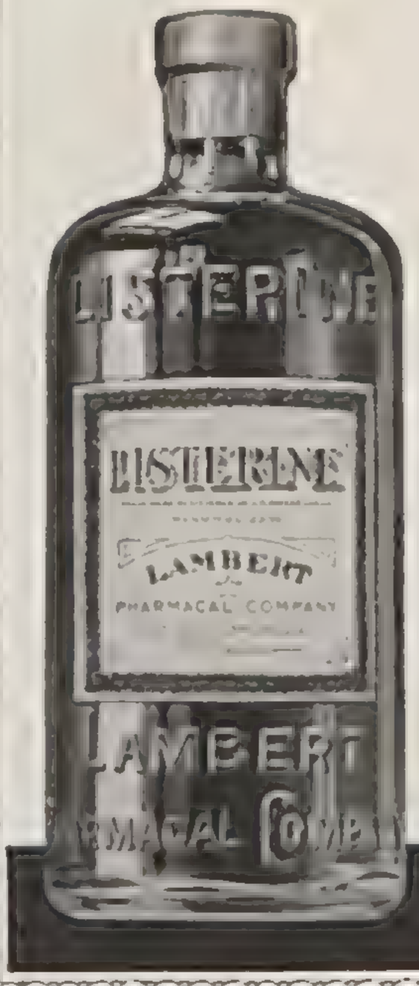
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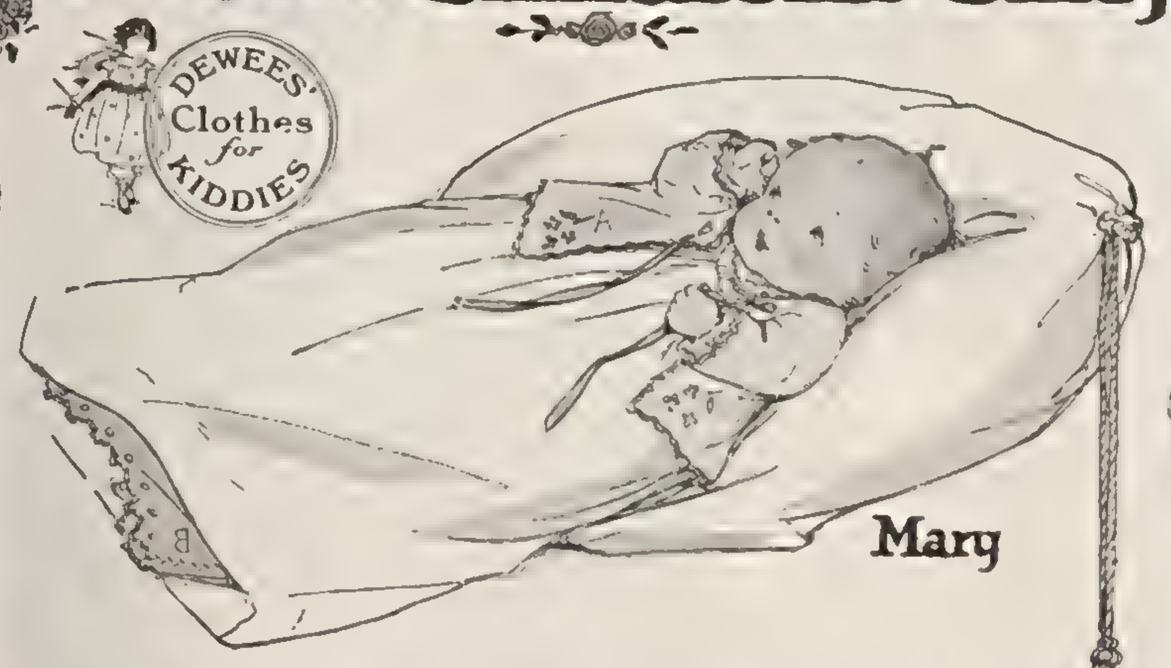
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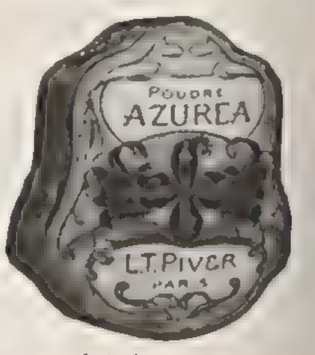


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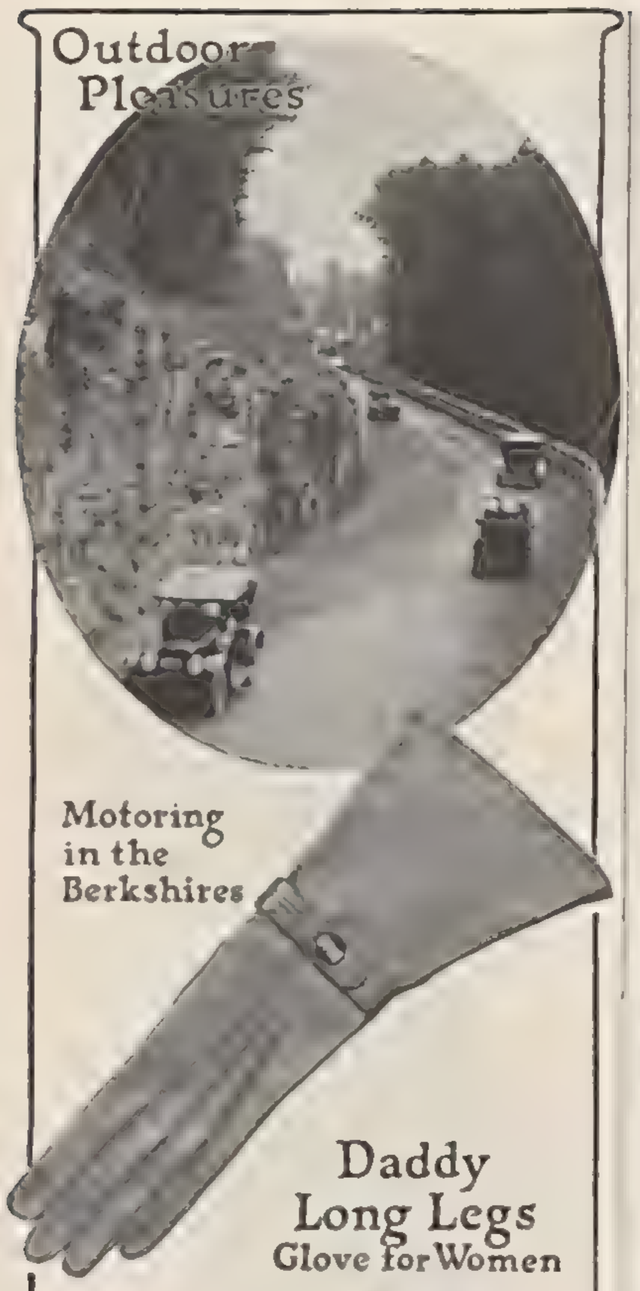
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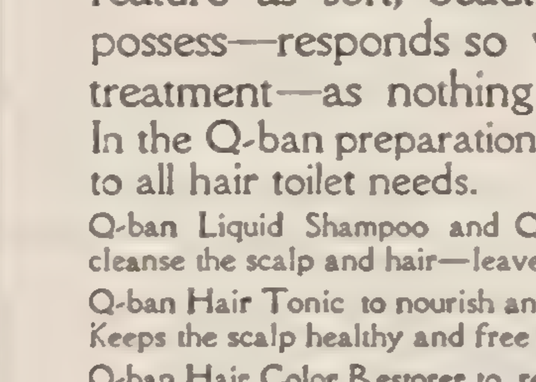
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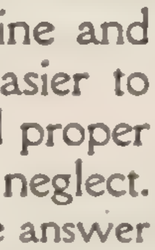
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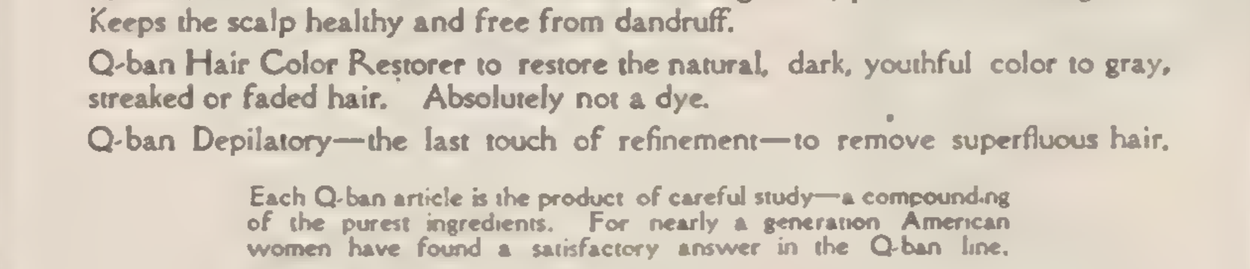
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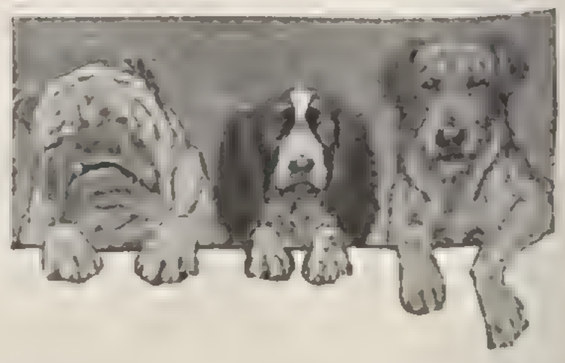
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EVERSWEET COMPANY
Dept. V, 62 Cliff St., New York



How Long Will He Wait?

He wants his master more than anything else in the world.

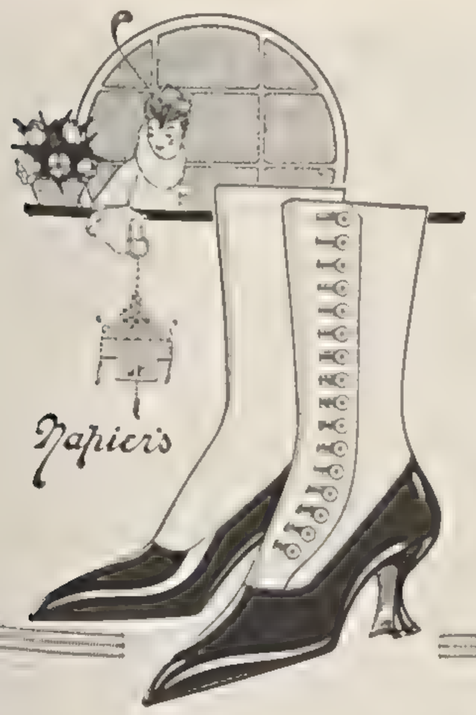
But—

You're so long in coming!

We know his address—and you know yours. Why not exchange and make two people happy? Write

The Dog Man

HOUSE & GARDEN
19 West 44th Street
New York City



NAPIER'S
FEMININE FOOTWEAR
of DISTINCTIVE ORIGINALITY

BUTTON Boots will be demanded this Fall by the Smartly Shod. The model illustrated is an exact reproduction of one of Napier's representative modes.

NOW OBTAINABLE IN

Selected Patent Colt vamp; nine inch upper of superb Dull Black Kid, with pearl buttons; hand turn sole; high arch; 2¼ inch wood Louis heel.

Price $16.50

The same model is produced in beautiful all over Dull Black Kid at the same price.

Featuring
LAIRD-SCHOBER
FOOTWEAR OF FASHION

A prompt and efficient mail service

Illustrated Style Book mailed on request

Napier's Booteric
LADIES' FINE FOOTWEAR

307 So. 16th St. Omaha, Neb.
721 Nicollet Ave. Minneapolis, Minn.





No.1690—Heavy Wash Satin $.175

"That Bandeau Brassiere, Is Stunning, My Dear!"

IN appearance, a much better Brassiere at any price from 65c to $3.50, because, for example, we use genuine Surgical Elastic Webbing and Shoulder Straps of Standard Silk Ribbon that won't easily pull out.

In action, the most figure-flexing, contour-curving Brassiere, that upholds bust and back securely, but never tightly; tapers off the figure which is too full and rounds out that which is too flat.

Model your figure with a
Model
brassière

Therefore, look for the name, Model, on every Bandeau Brassiere you buy.

Regular Brassieres

75c to $10.00 in Every Shape and Fastening.

Illustrated Style Book Sent Free

Model Brassière Co.
DEPT. "A"
200 FIFTH AVENUE
NEW YORK



A "Chic" Small Throw

Designed to be worn with a tailored suit or dress. Wraps flatly about the throat and the ends extend over the bust.

Natural Mink . $60 to $100
Natural Skunk . $65 to $90
Sable Baum Marten $80-$100

PLYMOUTH FUR CO.
Makers of Furs with a National Reputation
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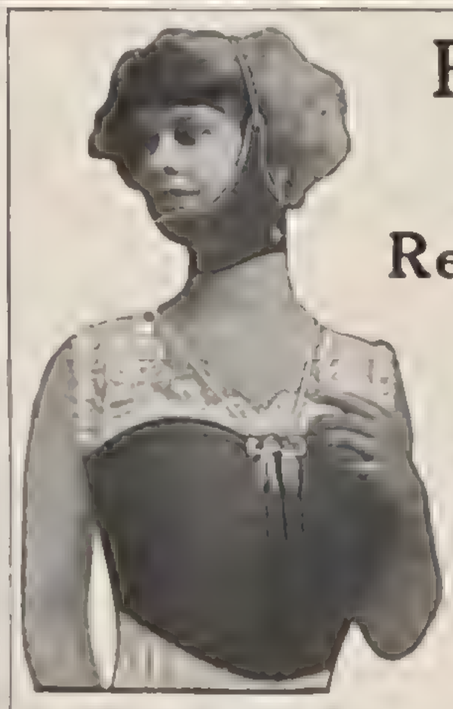
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to order

New York's exclusive and most unique Dress-making establishment where simply WONDERS are wrought with your passe frocks.

A visit to my establishment will reveal to you what great possibilities lie in those many *out-of-Fashion frocks* that you have laid aside. Here they will be transformed into the styles of today and tomorrow, with *all the charm of your own individuality.* GOWNS REBUILT Successfully for Out of Town Customers.

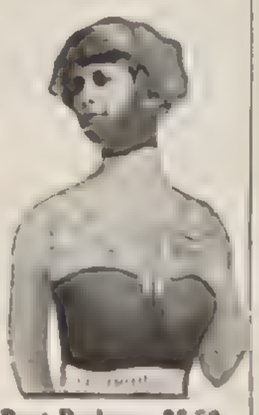
Perfect Workmanship — Homer — Prices Reasonable

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Telephone 3263 Greeley



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Exactly where desired by wearing
Dr. Walter's Famous Medicated
Reducing Rubber Garments
For Men and Women

Cover the entire body or any part. Endorsed by leading physicians. Send for illustrated booklet.



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Philadelphia Representative:
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Brassiere, Price $6.50
Neck and Chin Reducer $3.00
Bust Reducer, $5.50
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Every Womans Depilatory



The Perfect Hair Remover

DeMiracle, the original sanitary liquid, requires no mixing; it is ready for instant use. Therefore cleanly, convenient and most simple to apply. It works equally well for removing hair from face, neck, arms, underarms or limbs.

Use DeMiracle just once and if you are not convinced that it is the perfect hair remover return it to us with the DeMiracle guarantee and we will refund your money.

Three sizes, 60c, $1.00, $2.00

At all toilet counters, or direct from us, in plain wrapper, on receipt of 63c, $1.04 or $2.08, which includes war tax

DeMiracle

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BUY FURS NOW

AND GET 15% DISCOUNT

We must start selling earlier than before, in order to be able to take care of the unusually great fur demand. To induce early buying we offer a special discount of 15% on all furs ordered before Oct. 10th

Albrecht Furs

1855

have held their unrivaled leadership in elegance, style and quality for over 64 years. A money-back guarantee assures you of satisfaction



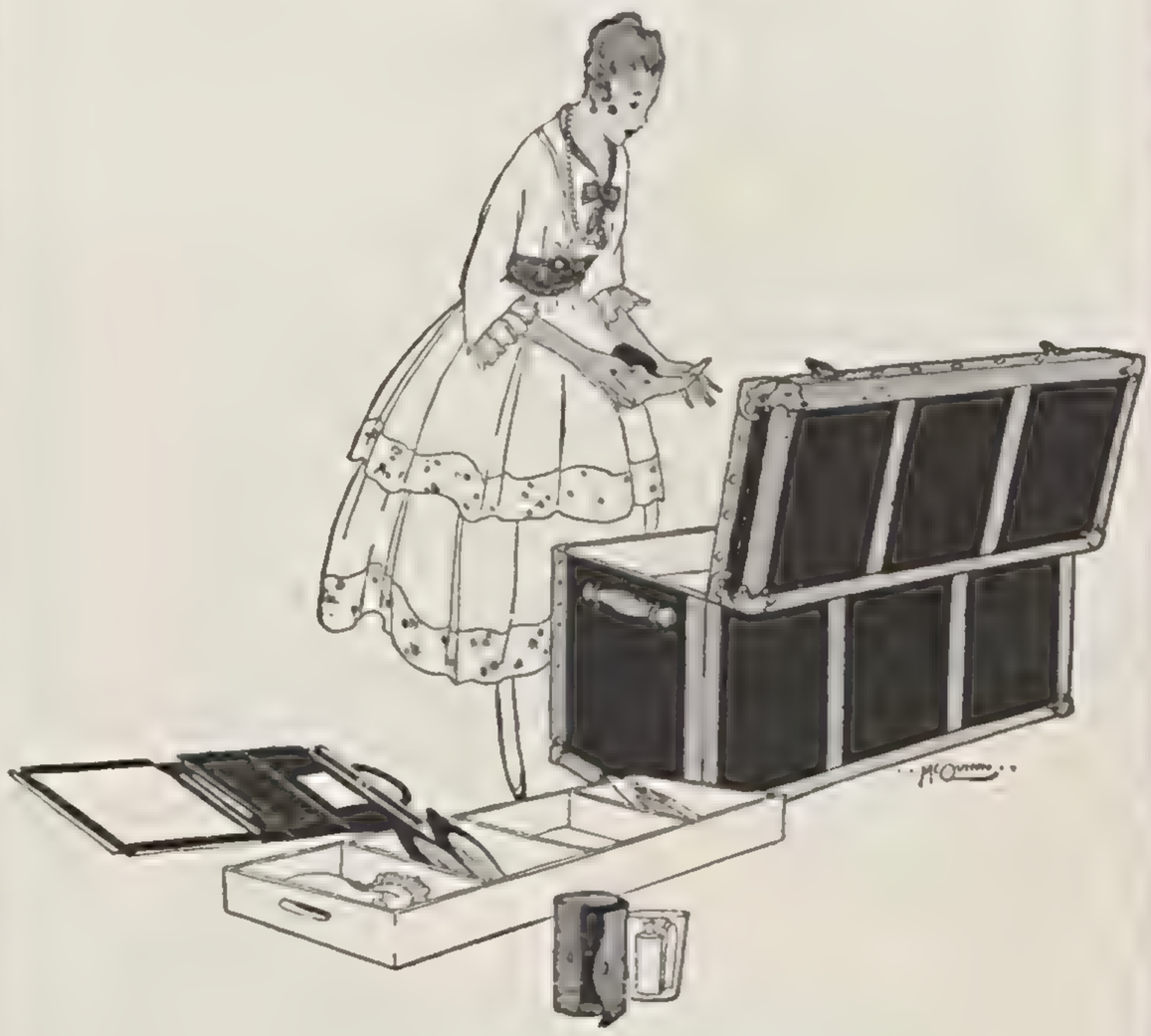
FUR FACTS AND FASHIONS—FREE

This interesting BOOK shows all advance fur styles at money-saving prices. If you buy now, you can secure a 15% discount from catalog prices before — Oct. 10th. Send 3¢ at once for a copy of this limited edition, book No. 15

E. Albrecht & Son

Saint Paul, Dept F. Minnesota

Are you changing your address?



Don't forget to notify

VOGUE

Have you been receiving Vogue at your summer country home? Then you are probably planning to return to town shortly. The autumn fashion numbers of Vogue (beginning September 1) are all-important. Naturally, you do not want to miss a single one.

Unlike letters, magazines are not forwarded by the post office. Therefore, if you subscribe to Vogue and wish to receive your copies at your autumn address, you should give Vogue's subscription department at least

Three weeks' notice

so that your address may be corrected in our files and your copies of Vogue may be sent direct to your autumn address without loss, delay, or the trouble of corresponding with postmasters about forwarding copies.

To save yourself inconvenience
FILL OUT THIS BLANK

and mail it to us at once. It will insure your receiving the all-important autumn fashion numbers of Vogue at your town address.

CHANGE OF ADDRESS BLANK

AUTUMN TOWN ADDRESS

VOGUE
19 West 44th Street
New York City

Date.....

Please send Vogue to my town address as given below,

beginning with (date).....

Name .....

Street..... *City*..... *State*.....

My summer address as here given is to be cancelled

Name .....

Street..... *City*..... *State*.....



A Skin That Charms

L'Mayer's

Beauty Bond Face Lotion

Everyone wants a clear complexion. There is nothing so charming and beautiful as a soft, clear, velvety skin, and yet so many of us don't make the least effort to have a perfect complexion which is so easy to secure.

L'Mayer's Charming Face Lotion is one of the greatest discoveries of modern science. It is so mild that it may be used with perfect safety on infants, and children, yet it is such a powerful healing lotion that faces are rapidly and quickly restored to their natural beauty.

For twenty years, this marvelous face lotion has been working wonders on all skin eruptions. It has a delicate fragrant rose odor and comes in one size only, an 8-ounce bottle. Price, $2.00.

Mail orders will be promptly filled. Order at once. Enclose ten cents additional for postage.

L'MAYER
25 N. 2nd St., Minneapolis, Minn.
Druggists and Physicians write for particulars.



Why Have Freckles

—when they are so easily removed? Try the following treatment:

Apply a small portion of Stillman's Freckle Cream when retiring. Do not rub in, but apply lightly. Wash off in the morning with a good soap. Continue using the cream until the freckles entirely disappear.

Start tonight—after two or three applications you will see results.

After years of research specialists have created this delightful, harmless cream which leaves the skin without a blemish. If your druggist hasn't it, write us direct. 50c per jar.

Stillman's Face Powder 50c
Stillman's Rouge 25c
Stillman's Tooth Paste 25c

At Drug Stores everywhere. Money refunded if not satisfactory. Write for booklet—"Wouldst Thou Be Fair?" for helpful beauty hints.

STILLMAN CREAM COMPANY
Dept. A Aurora, Illinois

STILLMAN'S FRECKLE CREAM

WHO'S BUILDING YOUR HOUSE?



Just a detail—but isn't it charming? Lewis Colt Albro is the architect who shows it in House & Garden.

YOU can't get away from the sight of turned sods, these days—and somebody holding a blue print.

WHEN it comes your turn to go to the architect's office, will you know just what you want, leaving him to his natural function of telling you how to get it? Or will you be as vague as a man buying a wedding present—"We want—er—a house. Something about ten rooms and a mortgage."

HOUSE & GARDEN is the magazine that shows you all about houses from brick path to kitchen range. Whether you plan to build now or later on when contractors are less haughty, you need House & Garden's expert counsel to get you ready for your great adventure. And when the time comes—if you wish—House & Garden will buy you the furniture through the Shopping Service, and help plan your garden from rose trees to radishes if you apply to the Information Service that just lives to give advice—and wouldn't dream of charging a cent.

These 5 Numbers of House & Garden, $1

(Six, if you mail the coupon now)

September — Autumn Furnishing
The new fabrics—interior architectural doorways—how to choose a paper for the bedroom and decorate the hallway in relation to its connecting rooms—there's positively everything from the Signs of the Zodiac as decoration, to that modern living room that whisks into its tablecloth under your very eyes, and announces dinner. Furniture, crystal, lampshades—and a Pennsylvania farmhouse de luxe.

October — Fall Planting
Here comes the winter garden (no capitals, please) with directions in full for its joyous making. What bulbs to plant in the fall—how to make a rock garden—just which of the bird houses are favorably considered by our friends of the air—and then the Fall Planting Tables, those invaluable pages that represent years of expert investigation, all codified ready for you.

November — House Planning
Are you building a new house? Then here's an article on getting together with the architect, another on collecting for building, a third that tells all about planning for the furniture to go in the various rooms of the new house. And—best of all—you'll find a whole collection of little houses, each perfect of its kind.

December — Christmas House
What does Christmas mean to that house of yours? A new rug perhaps? A chair or two that the living room has coaxed for? A floor lamp? All the things that the house wants are in this number, together with the newest ways to hang the holly and dress the tree and plant Christmas in the heart of the dinner table.

January — Furniture Number
Every year our American master-craftsmen give us something lovelier—every year the importers bring in new quaintnesses from the Orient and the odd corners of Europe. The best of these things you'll find in the January number—and if you can't just see what you want in your local stores, our Shopping Service is standing tiptoe, ready to run out and buy it for you (quite without charge) in the specialty shops of New York.

February — House Fittings Number
The February number has the predestined bit of glass, the one bedspread you can't afford to do without, the lampshade that makes all the difference in the world. And if by any chance the thing you sigh for isn't there—and you can't even seem to know what it ought to look like yourself write the Information Service.

Sign, tear off, and mail the coupon now

JUST one trifling dollar—a tiny fraction of your loss on a single ill-chosen chair—will bring you House & Garden's staff of experts for five delightful months—six, if you mail this coupon now. Connoisseur, architect, kennel expert, landscape gardener, interior decorator, sanitarian, saleswoman, shopping commissionaire, and friend, are all packed between the covers of House & Garden. You need not send money now. Just mail the coupon today. Your subscription will begin at once.

House & Garden, 19 W. 44th St., New York City

Send me the next **FIVE** numbers of House & Garden, beginning with the next issue. It is my understanding that if this order is received promptly, you will send me an extra complimentary copy of the current number, making **SIX** in all. I enclose $1. (OR) You may bill me for $1 in due course. (Canadian, $1.25.)

Name .....

Street .....

City ..... *State* .....

The Postal Zone Law makes necessary an additional postage charge of 15c., west of the Mississippi.

V. 9-2-11

ANNOUNCING the forthcoming appearance of



THE HOME SECTOR

A WEEKLY FOR THE NEW CIVILIAN

CONDUCTED BY THE FORMER EDITORIAL COUNCIL OF

The Stars and Stripes

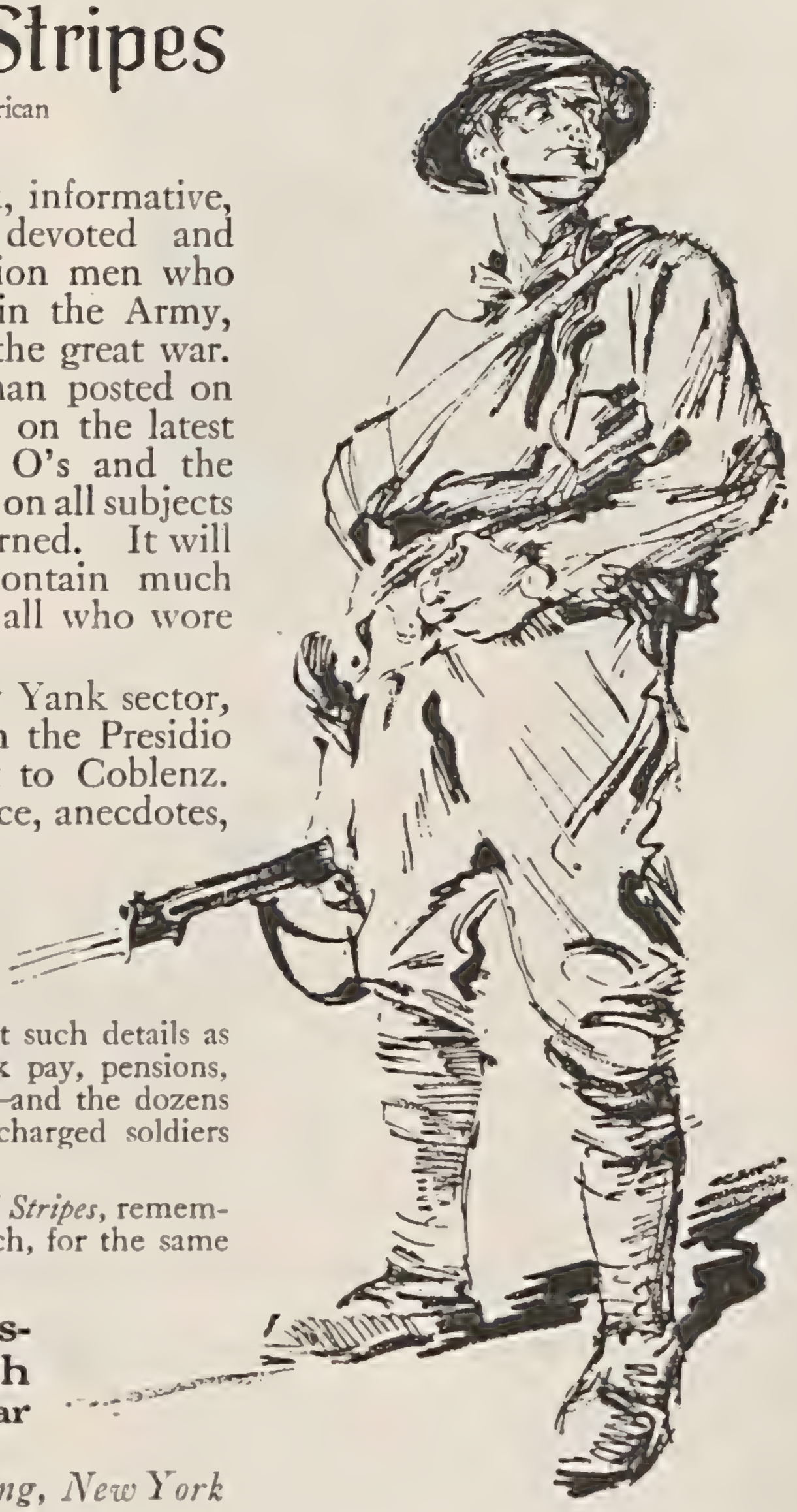
Official newspaper of the American Expeditionary Forces

The Home Sector will be a frank, informative, cheerful, optimistic magazine devoted and dedicated to the nearly five million men who served under the American flag in the Army, Navy and Marine Corps during the great war. It will keep the former service man posted on all developments that affect him, on the latest War and Navy Department G. O's and the latest state and national legislation on all subjects in which he is interested or concerned. It will live in the present, but will contain much matter of reminiscent interest to all who wore the uniform.

It will contain news from every Yank sector, old and new, hot and quiet, from the Presidio to Boston Light, from Bordeaux to Coblenz. It will contain humor in abundance, anecdotes, sketches, cartoons, verse, editorials, many other features, and

SERVICE, a department which will try to clear up the misunderstanding and doubt existing in the minds of most former service men about such details as war risk insurance, Liberty bonds, back pay, pensions, bonuses, legislation—local and national—and the dozens of other questions now perplexing discharged soldiers and sailors. Ask Service.

If you read and enjoyed *The Stars and Stripes*, remember *The Home Sector* is by the same bunch, for the same bunch, in the same spirit.



Look for it on the newsstands on September 17th

10 cents a copy $5.00 a year

Write for special combination offer. Agents Wanted

The Home Sector, Butterick Building, New York



HYGIENOL
The STERILIZED
POWDER PUFF

Finest Quality Lamb's Wool

Six Popular Sizes
10¢, 15¢, 20¢, 25¢, 35¢, 50¢
At All Best Dealers'

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Look For The TRADE MARK
—LAMB'S FACE in CIRCLE—
On All HYGIENOL Envelopes

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MAURICE LÉVY,
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DELICATELY SCENTED · GOLD TIPS

25¢ for 10 BOX DE LUXE OF 100 ~ $2.50

If your dealer cannot supply you, write

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Seventeen
Ninety
Broadway
New York



Weigh what you Should

You can—I *know* it. For what 87,000 other women have done you can do. I teach you how to *sit, stand* and *walk* correctly; give you *grace, abundant vitality — courage* to undertake, courage to **do** things.
I *build you* up or *reduce you* to normal — all in your own home. In a few weeks you can surprise your family and friends.

You can be well
Without Drugs

It's easier to be well than to be sick, when you know how. If you are troubled with any of the following—or any other ailments—write me.

Indigestion Torpid Liver Poor Circulation
Nervousness Constipation Malassimilation

My 16 years' work has won the endorsement of leading physicians. Write me. Your letter will be held in absolute confidence, and you will be under no obligations. Write today, before you forget. I will gladly send you my illustrated booklet telling how to stand or walk correctly, *free.*

SUSANNA COCROFT
624 S. Michigan Ave. Dept. 17 Chicago

Miss Cocroft is a nationally recognized authority on conditioning women as our training camps have conditioned our men.

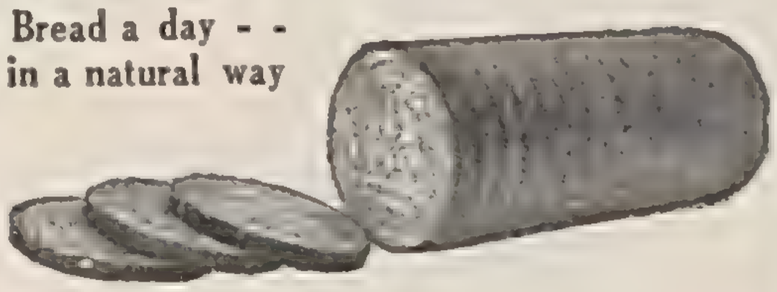
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CANTRELL & COCHRANE
THE STANDARD
Ginger Ale
OF TWO CONTINENTS
Order by the dozen from your dealer for use at home

E & J Burke
620 W 46 St
Sole Agent
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REDUCE *Easily & Naturally*

Three slices of Basy Bread a day - -
Reduces your weight in a natural way



What one woman says:

Doctors' Essential Foods Co.
Orange, N. J.

Gentlemen:—My course of Basy Bread is just completed. I have lost seventeen undesired pounds, and enjoyed the bread immensely. Shall miss it.
Sincerely yours,
H. E.,
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Your friends must have told you about Basy Bread, now recognized as the standard weight reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food, scientifically prepared.

By simply eating three slices of Basy Bread a day, thousands of people have retained their normal weight. No dieting. No medicine. No irksome exercise.

You will be very much interested in the Basy Booklet, which is an authoritative statement on Obesity, its cause and cure. Write for your copy today.

DOCTORS' ESSENTIAL FOODS CO. 37 Oakwood Avenue Orange, New Jersey

Reduce Your Flesh
The French Method



CLARK'S THINNING SALT
(Sel Amaigrissant Clarke, Paris)
THE ORIGINAL FRENCH SALT

This treatment consists of twenty-four delightful perfumed baths, which enable women to retain their graceful, slender forms without exercise, diet, drugs or rubber garments. Clark's Thinning Salt has been proven the ideal method of reducing weight. Sold for years to Royalty and European Society leaders.

FOR SALE—NEW YORK:
B. Altman; Lord & Taylor; Macy's; Gimbel Brothers; Stern Brothers; Liggett-Riker-Hegeman. SAN FRANCISCO: Raphael Weill & Co., and at drug stores and exclusive hair dressers in all important cities. Coreneon Hair Co., Los Angeles, Cal., Pacific Coast distributor.

A treatment sent in plain wrapper anywhere in the United States upon receipt of $6.50. Send for Booklet, "The French Method of Reducing."
ORIENT CO., Laboratories, North Wales, Pa.

Cuticura Stops Itching and Saves the Hair



All druggists: Soap 25, Ointment 25 & 50, Talcum 25. Sample each free of "Cuticura, Dept. B, Boston."

THE CLEANEST TASTE IN THE WORLD

Exquisite mouth cleanliness, so essential to health and personal charm is assured by the regular daily use of

R. B. Watkins ANTIDY-O DENTAL CREAM

Keeps teeth clean and beautifully polished, preserving the enamel with its natural color.

30c and 60c at your Druggist
THE ANTIDOLOR MFG. CO
200 Main St., Springville, N. Y.

SEND SAMPLE TUBE FREE
Name.....
Address.....

Footwear of Distinction

Would you obtain boots and hosiery of unusual smartness and distinction? Then let us send you our

Fall Catalogue

It illustrates and describes the most desirable metropolitan fashions. *Free Delivery everywhere in the United States.*



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PRIVATE COLLECTIONS
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20 Years Experience *Absolutely Confidential*

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Misses and Children's Clothes

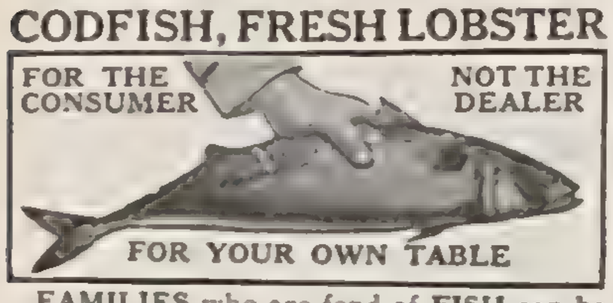
INDIVIDUALLY DESIGNED



Miss Stickney
17 West 45th St
New York

Salt Mackerel

CODFISH, FRESH LOBSTER



FAMILIES who are fond of **FISH** can be supplied **DIRECT** from **GLOUCESTER, MASS.**, by the **FRANK E. DAVIS COMPANY**, with newly caught, **KEEPABLE OCEAN FISH**, choicer than any inland dealer could possibly furnish.

We sell **ONLY TO THE CONSUMER DIRECT**, sending by **EXPRESS RIGHT TO YOUR HOME.** We **PREPAY** express on all orders east of Kansas. Our fish are pure, appetizing and economical and we want **YOU** to try some, payment subject to your approval.

SALT MACKEREL, fat, meaty, juicy fish, are delicious for breakfast. They are freshly packed in brine and will not spoil on your hands.

CODFISH, as we salt it, is white, boneless and ready for instant use. It makes a substantial meal, a fine change from meat, at a much lower cost.

FRESH LOBSTER, the best thing known for salads, right fresh from the water, boiled and packed in **PARCHMENT LINED CANS.**

FRESH MACKEREL, perfect for frying, **SHRIMP** to cream on toast, **CRABMEAT** for Newburg or deviled, **SALMON** ready to serve, **SARDINES** of all kinds, **TUNNY** for salad, **SANDWICH FILLINGS** and every good thing packed here or abroad you can get direct from us and keep right on your pantry shelf for regular or emergency use.

With every order we send **BOOK OF RECIPES** for preparing all our products. *Write for it.* Our list tells how each kind of fish is put up, with the delivered price, so you can choose just what you will enjoy most. Send the coupon for it now.

FRANK E. DAVIS CO.,
292 Central Wharf,
Gloucester, Mass.

Please send me your latest **Fish Price List.**

Name .....
Street .....
City ..... *State* .....



Just a Bird Cage, But—

SHE was a Vogue reader who lived so far from New York that she never came shopping at all. Not even once a year. But she saw a cage in a Vogue-pictured apartment that seemed just the very house for the mystical Blue Bird himself.

She didn't know it was imported, and couldn't be duplicated even by the woman who owned it. So she wrote the

Vogue Shopping Service

for one just like it. The Shoppers had their doubts, but they searched New York. And it simply wasn't there. They told her what the market offered, but she just couldn't picture any cage of them all—no matter how lovely—a-swing in the sun parlor where the bird cage of her dream ought to have hung.

Then the Chief Shopper got at it. She studied the photograph. She went out and bought a cage in one store—delicate Oriental cords in another—gay tassels in a third. It took her a whole afternoon. But——

"We opened up the bird cage yesterday," came back the joyous letter that flew half across a continent, "and I must tell you how more than delighted we are with it. It is all be-tasselled and be-corded and up in its place, and it adds greatly to the charm of our sun parlor. And to our joy."

Bird cages may mean nothing in your life. But—run your eye down the list of things in the coupon. Wouldn't you like the services of an expert shopper to get you some of them? There is no commission-charge, remember. Just enclose an approximate amount covering the cost of your purchases.

Special Free Service Coupon — Tear Out and Mail

Dear Vogue Shopping Service:

I feel I've been neglecting an opportunity! I'm marking the things that interest me just now, and am enclosing this coupon in a letter giving you further instructions. I'm also enclosing an approximate amount covering the cost of my purchases.

Clothing
..Suits
..Coats
..Blouses
..Dresses
..Children's frocks
..Sweaters
..Furs
..Lingerie

House Furnishings
..Furniture
..Chintzes
..Party favours, etc.
..Electric appliances

Miscellaneous
..Jewelry
..Gifts for friends
..Books on special subjects

Name..... Street .....

City..... State.....

V-9-15-19



Freeman's FACE POWDER

Freeman's is a most exquisite powder with a fragrance of charming delicacy. Gives the skin a soft velvety feel and delicious flesh tint that remains till washed off.

50 cts. plus 2 cts. war tax at toilet counters, miniature box mailed for 4 cts. plus 1 ct. war tax.

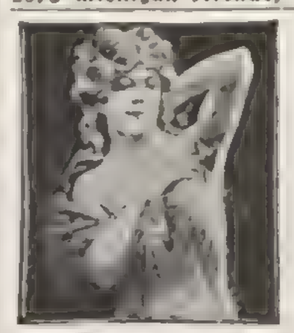


The Freeman Perfume Co.
Dept. 116
Cincinnati, O.



Kremola Makes the Skin Beautiful

"KREMOLA" is a medicated snow white cream that does wonders for a bad complexion. Removes Tan, Moth-patches, Pimples, Eczema, etc. The Auto Woman's Protection. Elegant for man after shaving. MAIL $1.25. *Free Booklet.* Dr. C. H. Berry Co., 120 Liberty Street, New York City. 2975 Michigan Avenue, Chicago



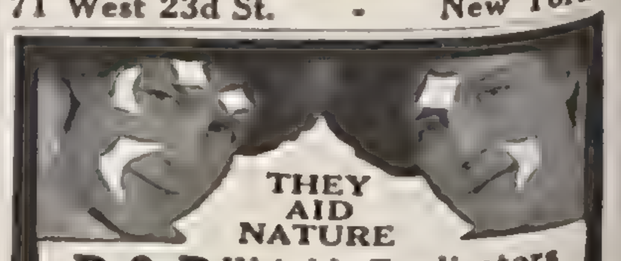
Maxixe
BOUDOIR SAFETY RAZOR

Ready for the occasion requiring an evening gown or bathing suit.

The ordinary safety razor is too wide for the curves under the arms. The "Maxixe" is made *just for this purpose*, only ¾ of an inch wide. The "Maxixe" is beautifully gold plated, packed one in a handsome plush-lined box, four blades, and a cake of antiseptic soap. *All for* $1.00.

If your shop cannot supply you we will mail you one on receipt of price.

OVERLAND MFG. CO.
71 West 23d St. - New York



B&P Wrinkle Eradicators or Frowners

smooth out the wrinkles and crow's feet that mar your beauty—**while you sleep.** They are absolutely harmless—simple and easy to use—a toilet necessity. Made in two styles. *Frowners* for between the eyes. *Eradicators* for lines in the face. Either kind sold in 30c, 60c and $1.00 boxes, including booklet "Dressing Table Hints," at drug and department stores everywhere. If your dealer is out, sent direct, postpaid, on receipt of price.

B. & P. Co. (Two Women)
1798 East 68th St. Cleveland, Ohio.

Cultivate Your Natural Beauty



YOU can have a youthful appearance, clear complexion, magnetic eyes, pretty eyebrows and lashes, graceful neck and chin, luxuriant hair, attractive hands, comfortable feet. You can remove wrinkles, lines, pimples, blackheads, strengthen sagging facial muscles — all through following our simple directions. Thousands have done so. No drugs, no waste of time, no big expense and quick results. Send for latest free booklet containing many beauty hints and all about the wonderful work accomplished by the

GRACE MILDRED CULTURE COURSE
Dept. I, 624 So. Michigan Ave., Chicago, Ill.
[A Branch of Susanna Cocroft's Work]



Country Life

WHERE do our best American families make their country homes? How do they make them? What are their tastes? What are their hobbies? Their sports? Their community activities? Country Life answers these queries in a manner which no other American publication approaches.

To paint a word-picture of Country Life would be impossible—for it has a mission and appeal which can be appreciated only by contact.

ART AND COUNTRY LIFE

WITH exacting care and skill the best paintings, etchings, and sculptures are reproduced. New developments in the field of fine art such as batik for hangings, and the Gesso method of wood carving are shown on the pages of Country Life. Subscribers have learned to look for only the best.

SPORTS

Country Life does not touch upon that phase of sport one finds in the morning newspapers. Those games whose chief interest lies in summaries and results do not come within its orbit. Fishing, golf, polo, tennis, and winter sports find their way each month into Country Life. You will thoroughly enjoy sport as found in COUNTRY LIFE.

FURNITURE

Country Life does not believe that furniture to be distinctive must cost a fabulous sum. It does believe that in homes worth millions and in those of mid-station there are many worth-while ideas. It is from homes of distinction that the editors of Country Life secure the suggestions that are passed on to subscribers.

HOME BUILDING

It has been said that a man builds three houses before the right one is found. Thousands have avoided mistakes by keeping constantly in touch with the ideas advanced in Country Life. Even though the home is but a *prospective* it is well to have ideas which can be turned over to your architect to carry out.

INFLUENCE OF THE GARDEN

Do your flowers—their color and arrangement—reflect the good taste of their owner? Illustrations by famous painters, reproduced in full colors of the original, play no small part in the articles written by such recognized authorities as Walter Prichard Eaton, Francis Robt. Wheeler, and others of like standing.

INTERIOR DECORATION

Foremost decorators contribute each month to the pages of Country Life. Their service, if figured in terms to a single client would be worth thousands of dollars. Sometimes the illustrations are in color—sometimes a clear halftone is used, but always the treatment makes adaptation possible.

REMODELING THE HOME

There is some consolation, that in remodeling an old home there is at least an opportunity to save material and labor and at the same time secure a home which reflects the personality of a former generation. You can count on Country Life for many practical and helpful suggestions.

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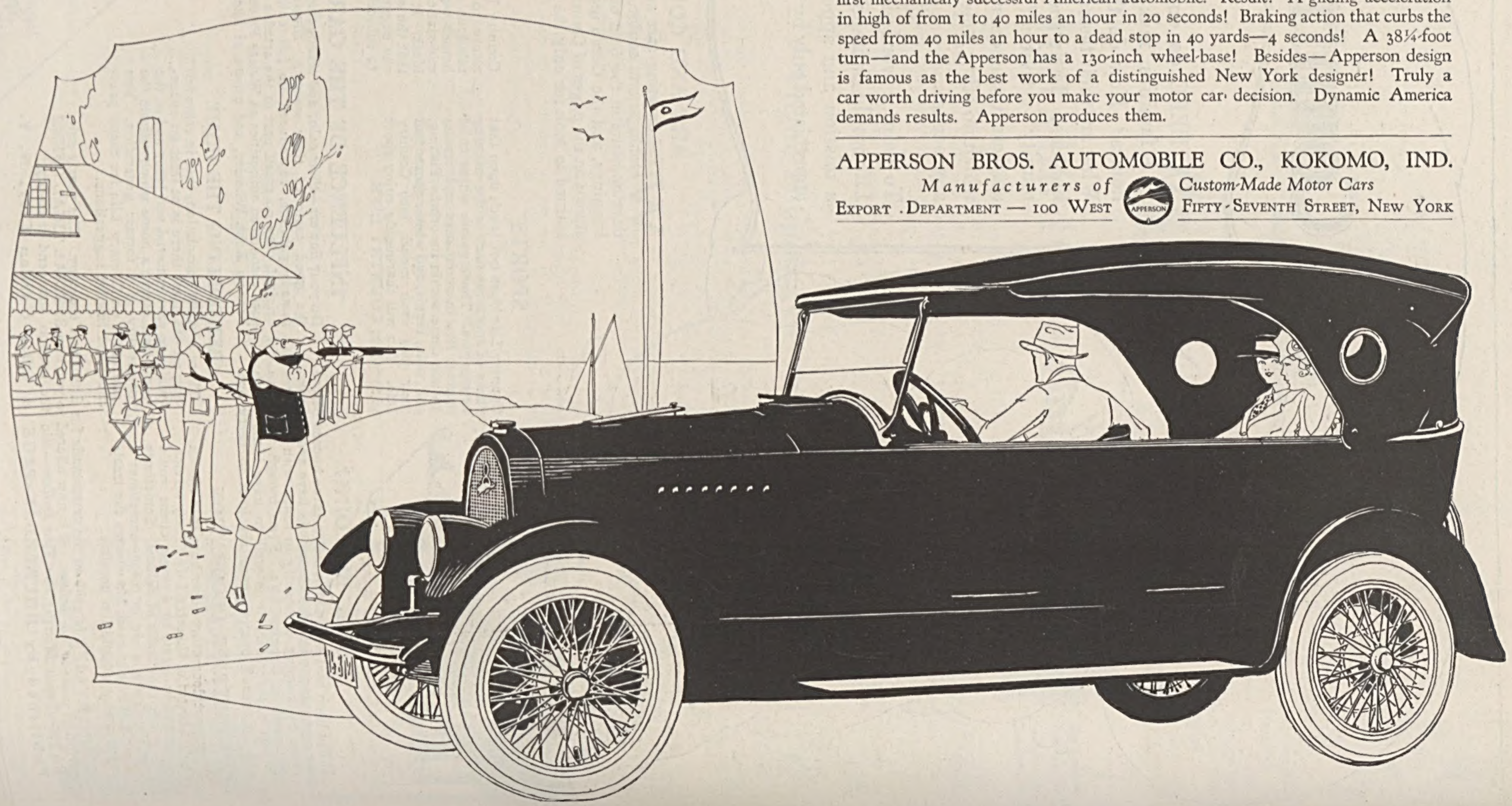
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